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1884—FOURTH YEAR.

In the preparation of a handbook of this kind, the first consideration should be the convenience of the persons who may use it. In order to meet this consideration more fully than in the past, the form of the publication has been changed—so that it may be carried in a pocket or reticule—the contents has been arranged according to a new method, and a number of new and important features have been added. The most important addition has been the incorporation of the matter of the COMPLETE OFFICIAL CATALOGUE into the book. In the past, visitors to the Academy who purchased the NOTES were obliged to buy the official catalogue in addition, in order to obtain a complete list of the works exhibited. That involved the inconvenient handling of two books, and was unsatisfactory. This year, however, the Council of the Academy kindly granted the Editor permission to use all the matter of the official catalogue, thus making this book a *complete guide* to the Exhibition. This, with the illustrations and their memoranda, the biographical notices of the artists, the historical sketch of the Academy, and the diagrams showing the positions of the pictures on the walls, combine to render the book useful to the visitor to the exhibition, interesting to those unable to visit the Academy, entertaining as a souvenir, and valuable for reference and as a permanent record.

For greater convenience, the notes on the pictures illustrated and the biographical notices of the artists accompany the illustrations. This plan, employed for the first time in this book, is believed to be superior to any other, as it involves no complicated double references.

The Editor hereby tenders sincere thanks to the artists for their generosity in contributing drawings, and to the National Academy for favors granted and facilities extended for the speedy preparation of the work.

CHARLES M. KURTZ.

23 Gramercy Park, New York, April 4, 1884.



# MEMORANDA.

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The illustrations herewith presented are especially interesting in being, for the most part, fac-simile reproductions of drawings made by the artists themselves, expressly for this book. They are not to be considered as works of art, but as memoranda merely. The "notes" are prepared with the view of interesting visitors to the exhibition at the time of their visit as well as afterward. They are intended to be descriptive rather than critical. When a note as to the locality of a scene can be given, or when a quotation from a legend, poem or passage of history will add to the completeness of the story told by a picture, it is interesting to have such information conveniently at hand. The notes on color will aid the illustrations in conveying an idea of the pictures to those who cannot visit the exhibition, and will help those who do visit the Academy to recal them afterwards.

The Biographical notices are necessarily brief, but they have a value in showing where and with whom the artists have studied—thereby often affording interesting clue to the development of various characteristics observable in the *technique* of certain of the pictures.

## ABBREVIATIONS.

In the biographical notices of the artists are these abbreviations:

B.—Born.

N. A.—National Academician (date following—date of election).

A. N. A.—Associate of the National Academy      "      "

N. A. D.—National Academy of Design.

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The dimensions given with the illustrations are in inches, the first figures showing the height of the canvas.

The illustrations in this book are, in every case, photo-engraved reproductions from drawings by the artists themselves, except those marked with the †.

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Artists providing illustrations of pictures intended for the Annual Academy Exhibitions, will kindly send their drawings to Mr. KURTZ, care of the National Academy of Design, Fourth Avenue and Twenty-third Street, New York, *before* March 1st, each year. Mr. Kurtz will examine all drawings so sent, and will use those most suitable for reproduction, provided, of course, the pictures are selected to be hung by the Exhibition Committee. In each case where a drawing is sent, the size of the canvas should be given, and a brief biographical note of the artist should accompany it.

ALICE BARBER,—1018 Arch Street, Philadelphia, Pa.—Studied in the Pennsylvania Academy of Fine Arts, Philadelphia, under Thomas Eakins. Practised wood-engraving for a time with great success, many of her blocks appearing in *Scribner's Monthly*. At present devotes considerable attention to illustrating.



274.—A PORTRAIT.—(50 x 30).—A painting full of interest as a picture aside from its value as a portrait; easy and natural in pose and expression, vigorous in technique and pleasing in color. The child wears a light blue frock; the background of the picture is a low-toned, golden yellow, and on the floor is a dull red carpet.

DANIEL HUNTINGTON, P. N. A.,—49 West Twentieth Street, New York.—B. New York City, 1816. Pupil of S. F. B. Morse, 1835-1836, and later of Henry Inman; afterward three years in Rome with Ferrero, one year in Paris, and a year in London, pupil of the Royal Academy, and member of the Kensington Life Academy, in the latter city. First ex., N. A. D., 1837. Elected A. N. A., 1839; N. A., 1840. President of the National Academy, 1862-1869, and again elected 1877, remaining in office to the present time.—President of the American Art Union.



419.—THE GOLDSMITH'S DAUGHTER. (36 x 26).—A dark-haired, dark-eyed Florentine girl, in costume of crimson brocade of the time of Raphael, holding in her hands an antique gold Bacchic vase.

SEYMOUR J. GUY, N. A.,—51 West Tenth Street, New York.—B. England, 1824. Studied art in England for a number of years, and came to America, 1854. Exhibited N. A. D., and was elected A. N. A., 1861; N. A., 1865. Member American Art Union.



†315.—“SEE SAW, MARGERY DAW.” (42 x 36).—An incident of home life; candle-light effect. A picture noteworthy for its charm of subject and subtle color effects. The gradations of tone are expressed so naturally that one is only able to discover them by direct comparisons. The mother wears a crimson dress; the child, standing beside her, a pale blue. The rising moon, seen through the window, gives value to the color in the picture, from the contrast between itself and the candle light, besides being an agreeable element in the composition.

HAMILTON HAMILTON,—58 West Fifty-seventh Street, New York.—B. 1847. Studied in France and England. First ex., N. A. D., 1881. Member American Water Color Society and American Art Union.



415.—A DREAMER. (48 x 36).—A young girl meditatively sitting on a rock at the top of a high hill, on a summer evening, looking towards the Western sky in which the sun has just gone down. The full moon is rising at her left. Contrasting lights fall upon the figure—warm and rosy from the West—pale blue from overhead—producing very delicate effects in color.

J. WELLS CHAMPNEY, A. N. A.—337 Fourth Avenue, New York.—B. Boston, Mass., 1843. Pupil of Edouard Frère, Ecouen, France, 1867 and 1869; Academy at Antwerp, 1868; in Rome 1869-1870; in Northern Spain, 1874-1875. First ex., N. A. D., 1873.—A. N. A., 1882. Lecturer on Anatomy in the schools of the National Academy of Design. Member American Water Color Society, Salmagundi Sketch Club and American Art Union.

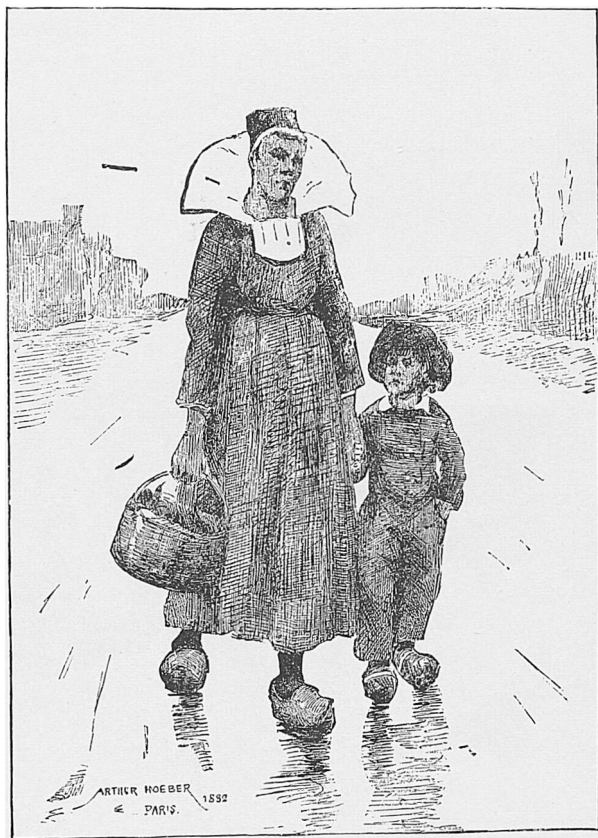


664.—OPHELIA. (72 x 42).—During Hamlet's soliloquy, Ophelia, half crazed by trouble, has walked about the apartment aimlessly, and finally stands with an open book in her hands, her eyes with a fixed expression, seeing nothing. Her attitude suggests to Hamlet the idea of prayer, and hence the words:

"Nymph, in thy orisons,  
Be all my sins remembered."

Antique bluish dress embroidered with gold, the flowing sleeves lined with satin damask of a golden color. Tapestry background. Mr. Champney has sought to depict in his Ophelia the severe mental strain which oppressed her rather than to present the merely physical ideal of the character.

ARTHUR HOEBER,—21 Rue Lafitte, Paris.—B. New York, 1854. Studied in Art Students' League, New York, and in *l'École des Beaux Arts*, Paris under Gérôme.



163.—SUR LA GRANDE ROUTE. (29 x 20).—A French peasant woman and child walking along the highway. Fine effect of light and atmosphere.

PERCY MORAN,—1155 Broadway, New York.—B. Philadelphia, 1862 ;  
Pupil of his father, Edward Moran, and of S. J. Ferris, Philadelphia.



353.—AN OLD TIME MELODY.—(32 x 24).—A handsome young woman in a white dress of an old style, sitting at an old-fashioned harpsichord, in front of a window, through which the light comes with charming effect.



LOUIS MOELLER,—44 West Thirtieth Street, New York.—B. New York City, 1855. Pupil of N. A. D., New York, and spent six years abroad under Duveneck and Prof. Dietz at Munich. First ex., N. A. D., 1883.



320.—PUZZLED.—(16 x 12).—An old philosopher in his library, absorbed in some calculation relating to matters geographical, to judge from his surroundings has reached a point whence further progress seems rather problematical. The rendition of expression in the figure and of *quality* throughout the work is exceptionally excellent; the details are painted with minuteness yet with breadth of treatment in their smallest part.

FRANK C. JONES,—58 West Fifty-seventh Street, New York.—B. Baltimore, 1857. Pupil of Boulanger, Lefebvre, and *École des Beaux Arts* Paris. First ex., N. A. D., 1881.



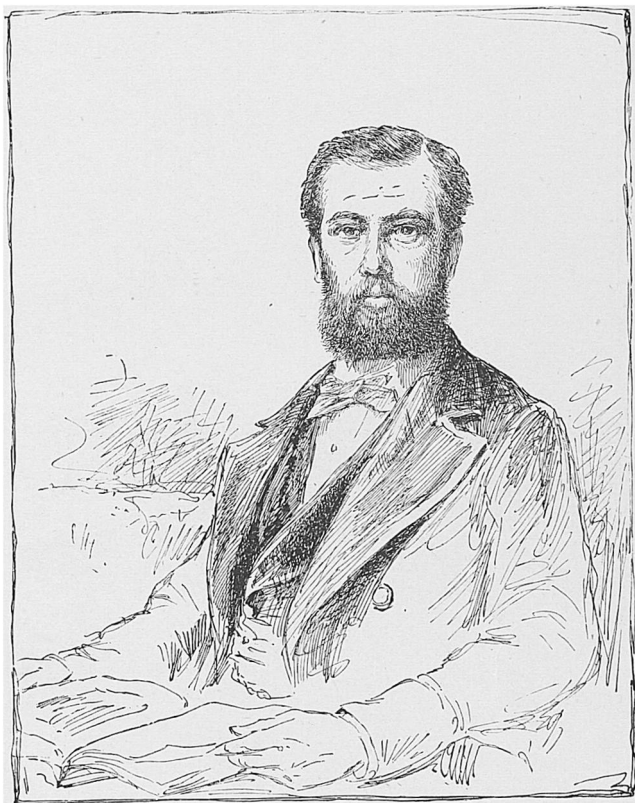
575.—A DIFFICULT ANSWER. (18 x 14).—A young woman with thoughtful expression seated before a writing desk littered with letters and papers. A mirror, on the wall beside her, reflects her face. Dress of pale blue.

HENRY ALEXANDER.—80 East Washington Square, New York.—B. San Francisco, Cal., 1860. Studied seven years in Munich under Loefftz and Lindenschmidt. First ex., Munich Exhibition of 1879. Returned to America, 1883.



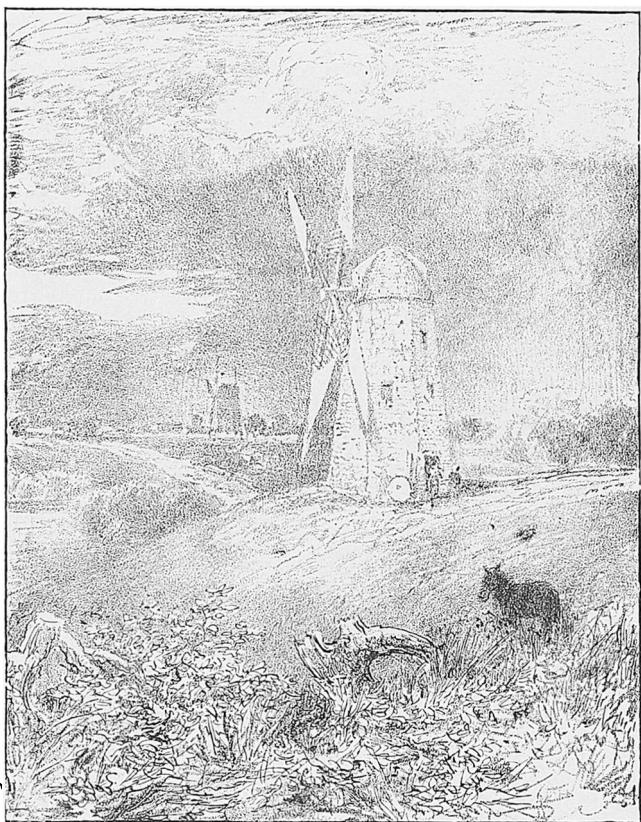
227.—A CAPMAKER AT WORK. (18 x 12).—A carefully painted picture in which quality is admirably expressed. The light in the apartment comes from a "well" or shaft passing through the building, and hence the lights are all reflected lights.

DANIEL HUNTINGTON, P. N. A.,—49 West Twentieth Street, New York. President of the National Academy and the American Art Union. Biographical details on page 6.



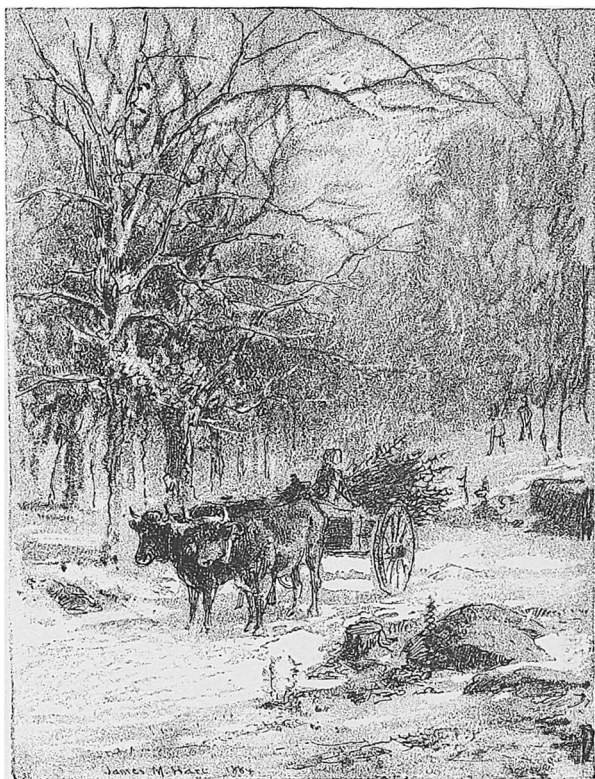
†218.—PORTRAIT OF THE LATE MR. JULIUS HALLGARTEN, founder of the Hallgarten Prizes of the National Academy. Presented to the Academy by a number of friends of the late Mr. Hallgarten.

THOMAS MORAN, A. N. A.,—9 East Seventeenth Street, New York.—B. Bolton, Lancashire, England, 1837. Brought to America, 1844. First studied and practiced wood-engraving in Philadelphia. To Europe, 1862 and 1866, when studied the works of Turner and the old masters. A N. A.—Member American Water Color Society, New York Etching Club, British Society of Painter-Etchers and American Art Union.



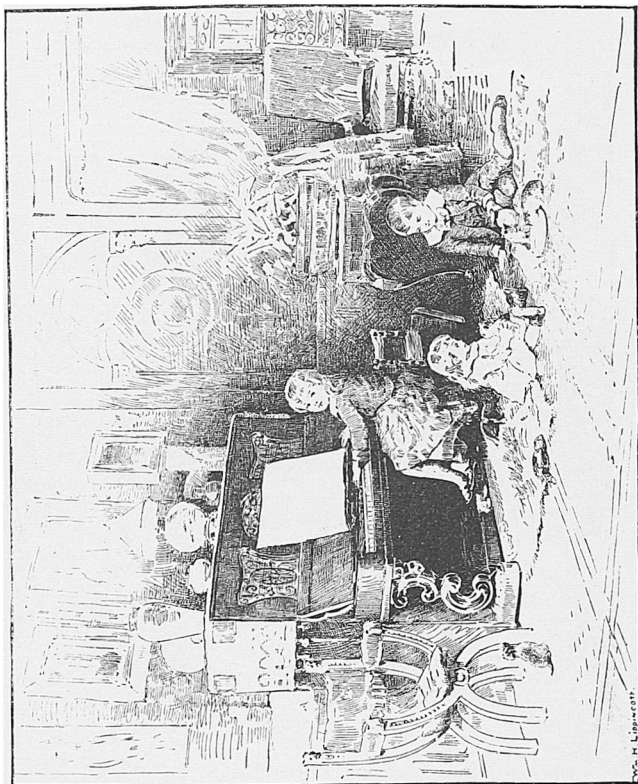
30.—A GATHERING STORM, LONG ISLAND. (30 x 25).—Characteristic Long Island scenery in midsummer. Dark clouds and heavy wind in foreground and rain in the distance. In the middleground a burst of sunshine strikes through the clouds and falls upon one of the curious, shingled wind-mills of the island with vivid effect.

JAMES M. HART, N. A.,—11 East Fourteenth Street, New York. B. Kilmarnock, Scotland, 1828. First studied art in Albany, N. Y.; afterward in Düsseldorf, under Schirmer, 1851-1852. First ex., N. A. D., 1853. Elected A. N. A., 1858; N. A., 1859. Member American Art Union.



†223.—BOUGHS FOR CHRISTMAS. (40 x 30).—A bright day in winter; the light coming through the branches of the trees.

WILLIAM H. LIPPINCOTT,—146 West Fifty-fifth Street, New York.—  
B. Philadelphia, Pa. Studied eight years in Paris, pupil of Léon Bonnat.  
First ex., Salon, Paris, 1876. Professor of Painting in the National  
Academy Schools, Member American Art Union.



*Happy Hours.* (16 x 20.)

393.—HAPPY HOURS.—Interior of a richly furnished parlor, brilliant in color and painted with careful exactness of detail. Children enjoying themselves.

CHARLES D. WELDON,—11 East Fourteenth Street, New York.—B. Ohio. Pupil of Walter Shirlaw, New York, and Munkacsy, Paris. First ex., N. A. D. 1883. Member American Water Color Society.



*The Wedding Dress.*—(26 x 40).

258.—THE WEDDING DRESS.—A widow lady offering a satin dress to a dealer, either for sale or for an advance. The interior of the shop is filled with beautiful objects—cabinets exquisitely carved, costly rugs, superb costumes, musical instruments and various things involving beauty in lines and superb effects in color. The expression of the old man, who is carefully studying the value of the dress, is admirably rendered, and the sadness in the face of the lady, which cannot be repressed, touches one's sympathies.—Most excellent in the realization of qualities.



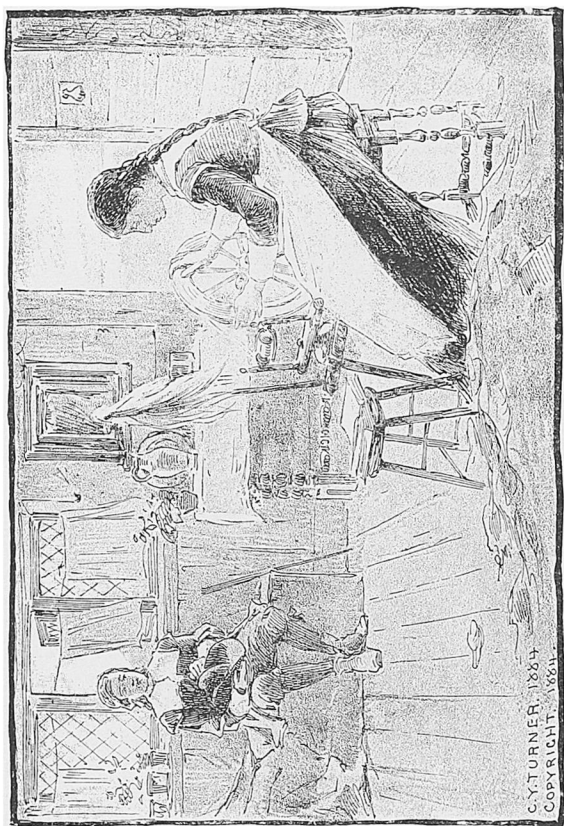
JAMES D. SMILLIE, N. A.,—337 Fourth Avenue, New York.—B. New York City. Studied landscape engraving on steel with his father, James Smillie, N. A. Began the study of art when 30 years of age. First ex., N. A. D., 1865.—A. N. A., 1866; N. A., 1876. Member American Water Color Society, New York Etching Club, British Society of Painter-Etchers and American Art Union.



*The Pond's Outlet. (23 x 40.)*

38.—THE POND'S OUTLET.—A view in Northern Pennsylvania, early in the afternoon of a September day. Floating clouds in the sky, bright and light, but with a showery suggestiveness. A picture quiet and unobtrusive, full of the poetry of Nature.

C. Y. TURNER, A. N. A.,—35 West Fourteenth Street, New York.—B. Baltimore, 1850. Pupil of N. A. D. and Art Students' League, New York, of Jean Paul Laurens, M. Munkacsy, and Léon Bonnaud, Paris. First ex., N. A. D., 1882. Member American Water Color Society and Salmagundi Sketch Club.



†282.—THE COURTSHIP OF MILES STANDISH. (30 x 45).—

" But as he warmed and glowed in his simple and eloquent language  
Quite forgetful of self, and full of the praise of his rival,  
Archly the maiden smiled, and, with eyes overrunning with laughter,  
Said, in a tremulous voice : ' Why don't you speak for yourself, John ! ' "

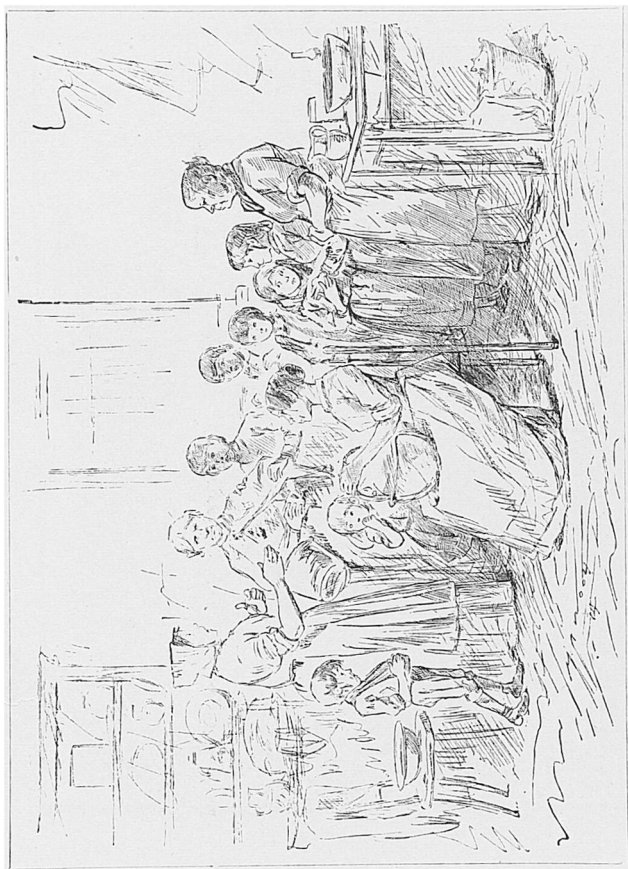
CHARLES F. ULRICH, A. N. A.,—So East Washington Square, New York.—B. New York, 1858.—Pupil of Loefftz and Lindenschmidt, in Munich. First ex., Düsseldorf, 1880; N. A. D., 1882. Elected A. N. A., 1883.



*In the Land of Promise.—(29 x 36.)*

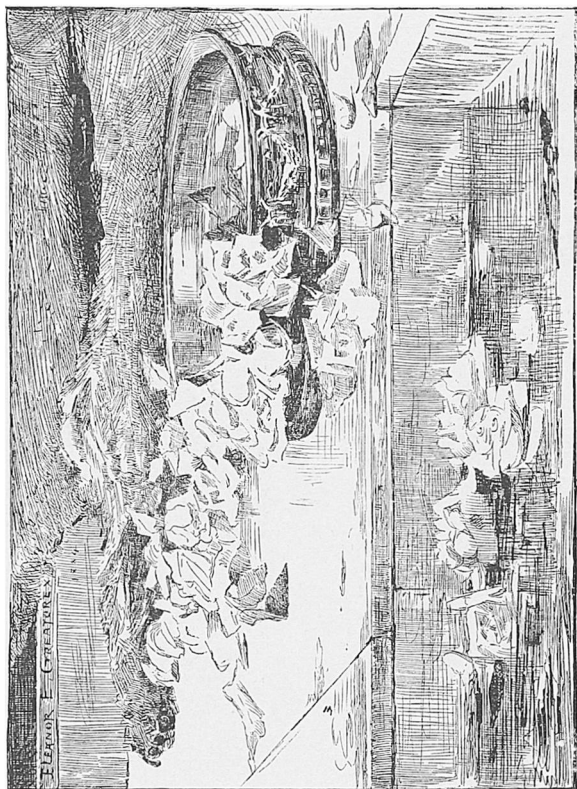
†382.—IN THE LAND OF PROMISE.—CASTLE GARDEN, NEW YORK.—In this interesting composition, Mr. Ulrich shows an interior at Castle Garden, with newly arrived immigrants of typical characteristics. There is no straining for "effect" observable in the work; the artist simply has painted what he saw as he saw it; The tired face of the Swedish woman, the phlegmatic expression of the Prussian, who sits smoking his pipe near by, and the eager curiosity of the child, are just what we may see in other faces at Castle Garden to-day.

M. ANGELO WOOLF,—1293 Broadway, New York,—B, London, 1837, brought to New York, 1838. First studied wood-engraving, drawing for periodicals, etc., and then for seven years followed the theatrical profession. Went to Europe in 1879 and studied for some time in Munich and Paris. First ex., N. A. D., 1882.



57.—HOW IT HAPPENED! (31 x 42).—The interior of a tenement room, where a number of the inhabitants of the building have gathered to learn the particulars of the accident which happened the boy with his arm in a sling. While the women are especially interested in the story, the children are devoting their attention principally to the "victim," who, for the time, is quite a hero. The effect of the different impressions produced by the story is well shown in the faces.

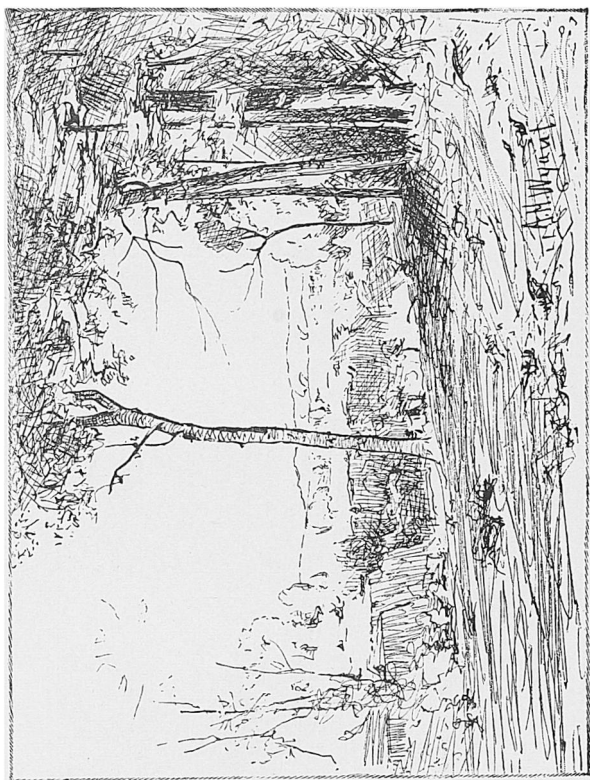
ELEANOR E. GREATOREX,—58 West Fifty-seventh Street, New York.—  
 B. New York. Pupil of N. A. D. and Art Students' League, New York ;  
 studied also in Munich and Paris,—in latter city with Carolus Duran and  
 J. J. Henner.



*The Bath.* (26 x 36.)

561.—THE BATH.—The ruins about Rome and other ancient cities attest the magnificence of the baths in early times. Miss Greatorex has reproduced one of these luxurious constructions of polished marbles, and has strewn roses in and about it, as did the ancients. A painting charming in decorative quality, and excellent in technique.

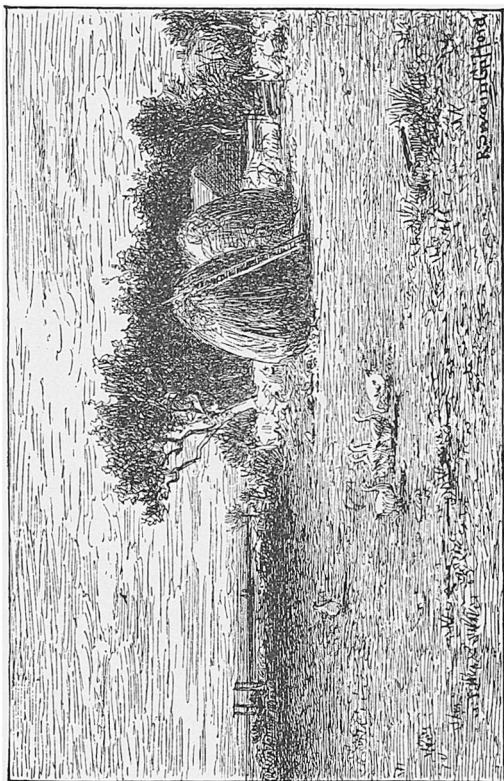
A. H. WYANT, N. A.,—145 West Fifty-fifth Street, New York.—B. Ohio, 1839. Spent some years in Düsseldorf; pupil of Hans Gude. Afterward studied in London. First ex., N. A. D., 1865. Elected A. N. A., 1868; N. A., 1869. Member Society of American Artists, American Water Color Society, and American Art Union.



*Forenoon, Adirondacks. (32 x 42)*

292.—FORENOON, ADIRONDACKS.—A morning effect in summer, looking over a wild, rugged, open piece of country. The value of the painting is in its superb effects of light and distance, and its excellent technique, which, while broad, is definite, and while suggestive, is also realistic. The illustration must be considered as a memorandum only.

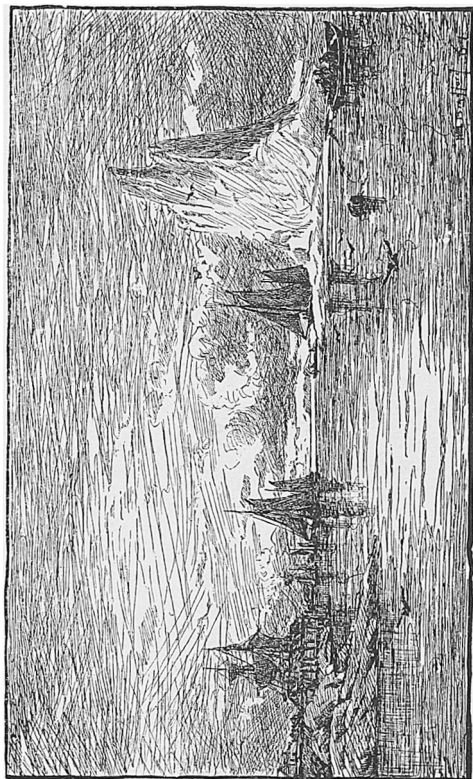
R. SWAIN GIFFORD, N. A.—152 West Fifty-seventh Street, New York.  
 —B. on the Island of Naushon, Massachusetts, 1840. Pupil of Albert  
 Van Beest, Holland, and studied in Europe.—A. N. A, 1870; N. A.,  
 1879. Member American Water Color Society, New York Etching Club,  
 British Society of Painter-Etchers and American Art Union. Awarded  
 medal at Centennial Exposition, Philadelphia, 1876.



*A Country Home. (34 x 52.)*

252.—A COUNTRY HOME.—A view near the artist's summer home, near  
 Nonquit, in South-eastern Massachusetts. Afternoon effect in midsum-  
 mer. Sea in the distance.

WILLIAM BRADFORD, A. N. A.—42 East Fourteenth Street, New York.  
—B. Fairhaven, Mass. For two years (at Fairhaven) with Van Beest of  
Holland. Has made seven voyages to the Arctic regions, spent four  
years in the practice of his profession in London, and seven years in Cali-  
fornia, in the Sierra Nevada Mountains. First ex., N. A. D., 1864—  
A. N. A., 1874. Member American Art Union.



*The Return of the Labrador Fishing Boats* (18 x 30).

488.—THE RETURN OF THE LABRADOR FISHING BOATS—A sun-  
set sky with purple clouds tipped with gold. A tall iceberg on the  
right, purple and green where in shadow, but with touches of sunlight  
along its upper points.



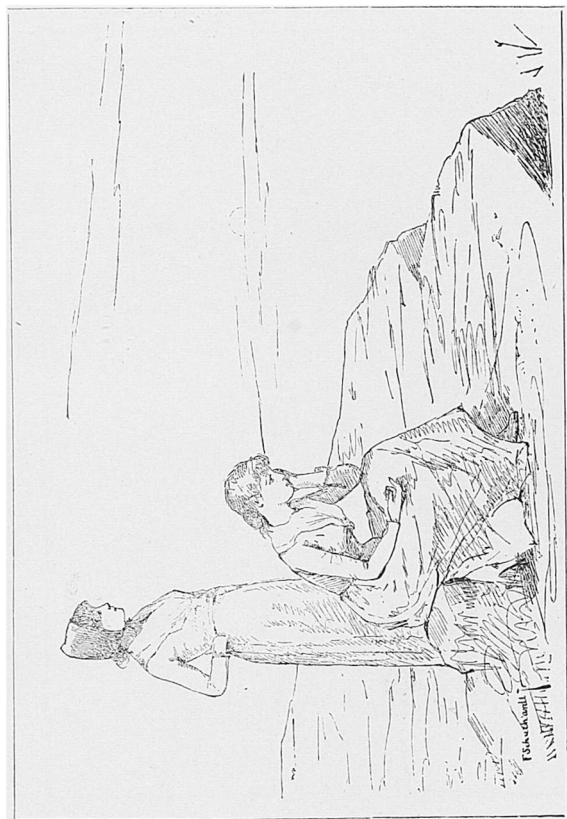
MRS. N. S. JACOBS SMILLIE,—337 Fourth Avenue, New York.—B. New York. Studied at Cooper Union, with J. O. Eaton and with James D. Smillie.



*When the Dew is on the Grass. (15 x 24.)*

244.—WHEN THE DEW IS ON THE GRASS.—A hillside under a gray morning effect. Bright sky seen over the hill through the trees.

F. SCHUCHARDT, JR.,—51 West Tenth Street, New York. B. New York City, 1856. Studied with William Morgan, A. N. A., and J. G. Brown, N. A., 1875-1878. First ex., N. A. D., 1877. Member American Art Union.

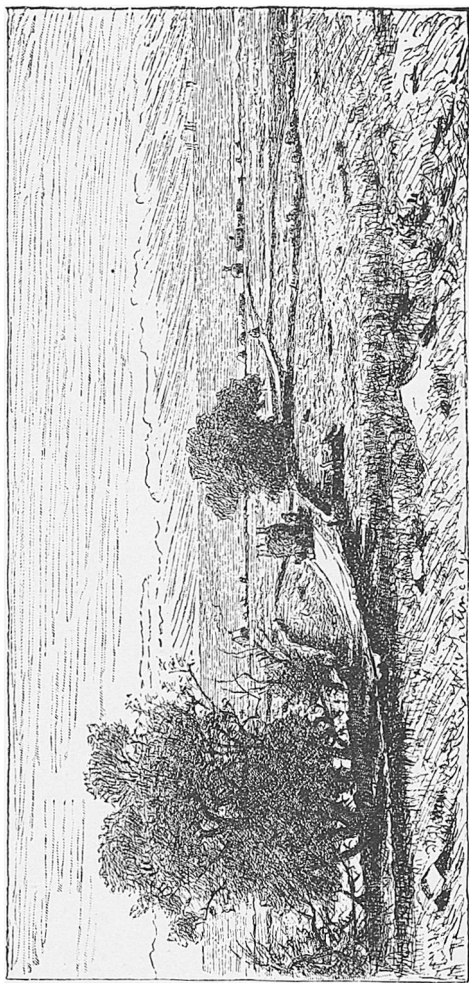


*Evening.* (32 x 40)

"And all the air a solemn stillness holds."

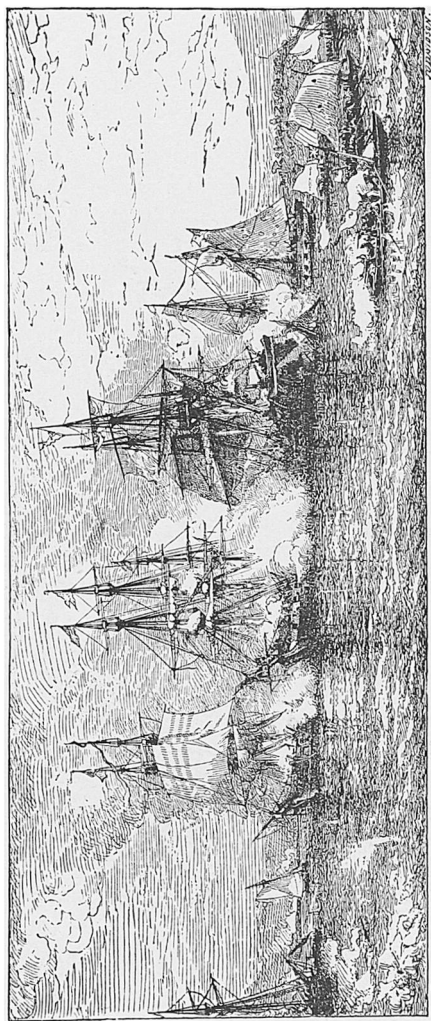
250.—EVENING.—A crimson-purple, misty sky in which the sun, a glowing crimson disk, is gradually sinking. The water repeats the color of the sky, and the figures on the bluff add a harmonious interest to the picture.

WORTHINGTON WHITTREDGE, N. A.—51 West Tenth Street, New York.—B. Springfield, Ohio, 1820. First studied Art in Cincinnati, O. Studied in Paris, 1849, and afterward in Düsseldorf, under Andreas Achenbach and Lessing. Spent some time in Holland, in Belgium under Robbé, and for five years lived in Rome. First ex., N. A. D., 1845.—A. N. A., 1859; N. A., 1860. Was President of National Academy, 1875–1876. Member American Art Union.



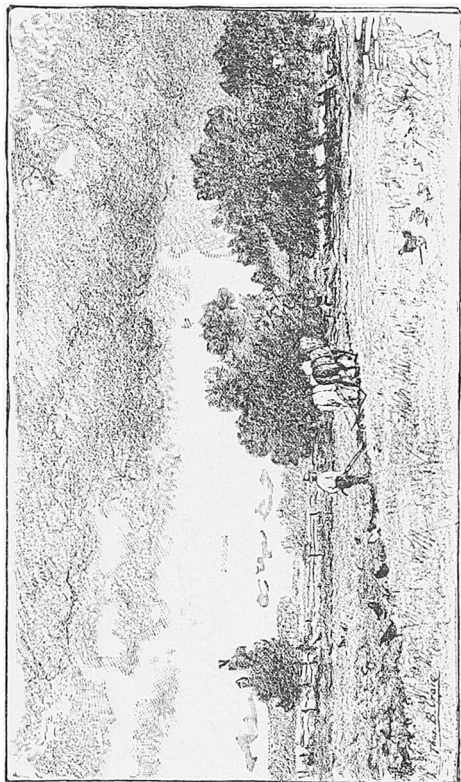
264.—THE OLD ROAD TO THE SEA. (30 x 54).—View on the Rhode Island Coast, on a sunny summer morning. High surf on the distant beach. Farmers out with their wagons gathering sea-weed for fertilizing purposes.

JULIAN O. DAVIDSON, —227 Fulton Street, Brooklyn, N. Y.—B. Cumberland, Md., 1853. Pupil of M. F. H. De Haas, New York. 1870–1872 made a voyage around the world, painting marine subjects. First ex., N. A. D., 1873. Has devoted considerable attention to illustrating.



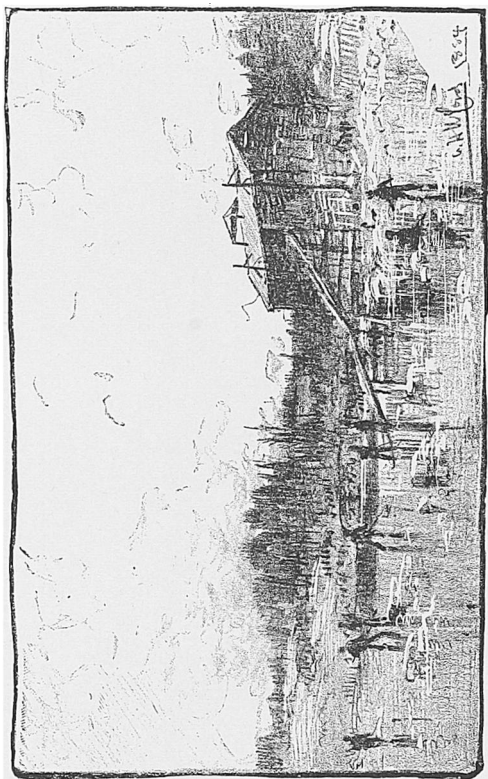
395.—THE BATTLE OF LAKE CHAMPLAIN. (42x90).—This engagement, in which the Americans won a victory over the English, occurred September 14, 1814, in the harbor of Plattsburg. The painting illustrates that point in the battle when the American vessel "Saratoga" and the British "Confiance" opened fire upon each other

THOMAS B. CRAIG,—1520 Chestnut Street, Philadelphia, Pa.—B. Philadelphia, 1849. Member of the Philadelphia Society of Artists.



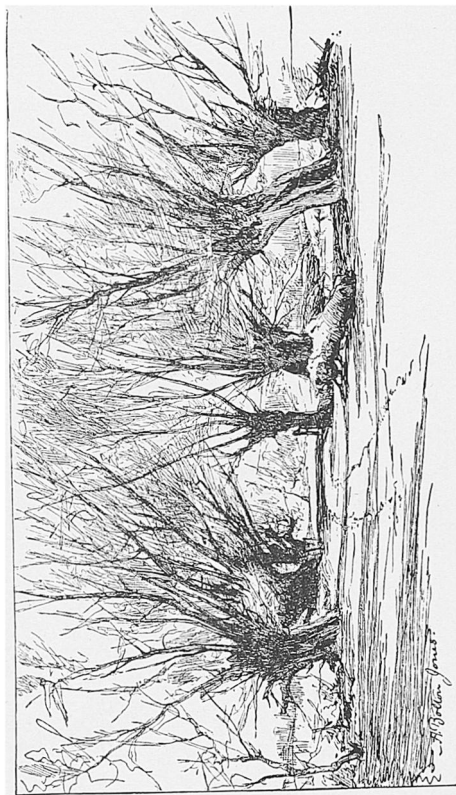
134.—TURNING THE FALLOW. (18 x 34).—A simple landscape, with ploughman and team in the middleground. Bright sky effect, with light, showery clouds. Orchard in half light, while fields to the left stretch away into the distance in bright sunshine.

G. H. M'Cord, A. N. A.,—Morristown, N. J.—B. New York, 1849. Pupil of Prof. Moses Morse. First ex., N. A. D., 1868.—A. N. A., 1880. Member American Water Color Society and American Art Union.



538.—THE ICE HARVEST. (30 x 50)—A twilight effect. Ice-house on edge of stream. Scene near Morristown, New Jersey.

H. BOLTON JONES, N. A., —58 West Fifty-seventh Street, New York.—B., Baltimore, Md., 1848. Studied in France, 1876-1880. First ex., N. A. D., —; Salon, Paris, 1876; Royal Academy, England, 1877. A. N. A., 1881;—N. A., 1883. Member American Water Color Society, Society of American Artists, and American Art Union.



128.—THROUGH THE WILLOWS. (24 x 42).—An effect in early autumn. Bright sky and excellent realization of distance. Trees carefully studied and painted literally, yet broadly.

EDWARD MORAN, A.N.A.—197 Ninth Street, South Brooklyn.—B. Bolton, Lancashire, England, 1829. Came to America, 1844. Began study of Art at age of sixteen. Pupil of James Hamilton and Paul Weber. First ex., Pennsylvania Academy, 1852. To Europe 1862, and studied in National Gallery, London. Returned to New York, 1869. Ex., Salon, Paris, 1878. Member American Water Color Society.



*Crab Fishing.* (20 x 28.)

378.—CRAB FISHING.—A characteristic scene off Greenport, Staten Island, on a gray day in summer.



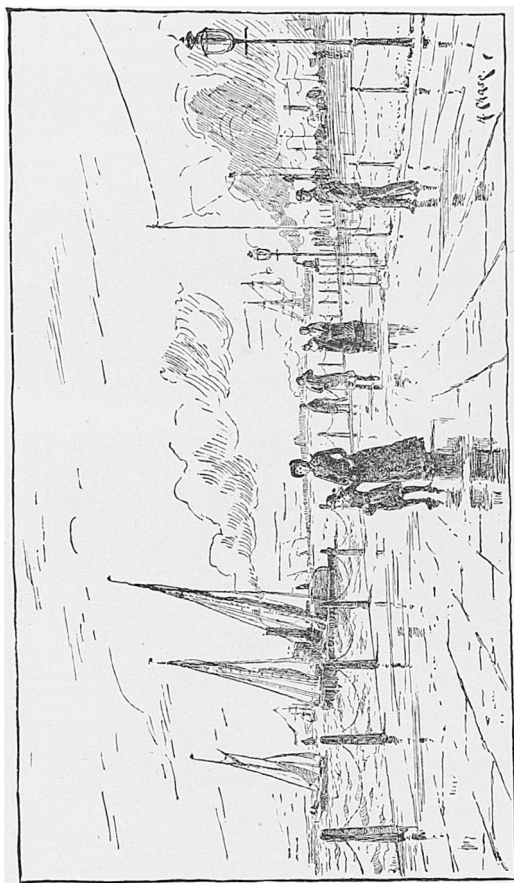
C. M. M'ILHENNY,—100 East Thirty-second Street, New York.—B. Philadelphia, 1858. Studied in Philadelphia and New York. First ex., N. A. D., 1882. Member American Water Color Society.



*A Gray Summer Noon* (28 x 39).

109.—A GRAY SUMMER NOON.—Reapers resting under a tree in an old orchard at noontime. Day dull and cloudy.

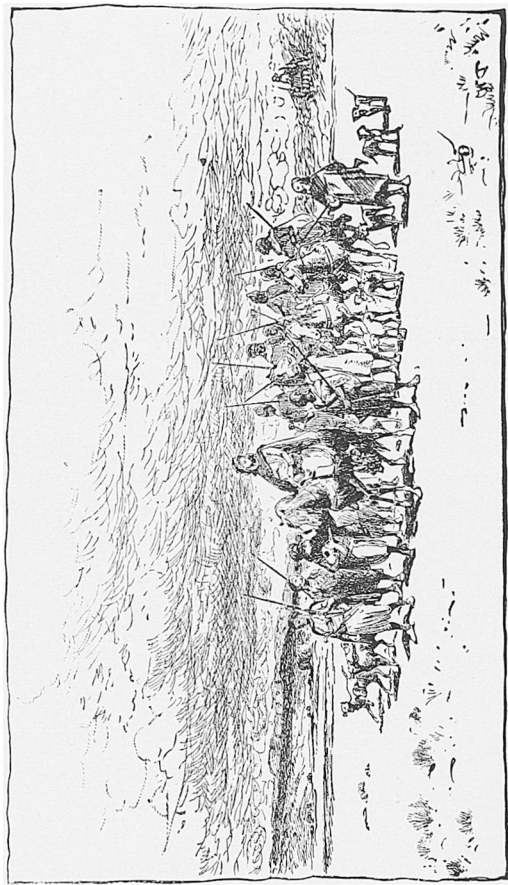
HARRY CHASE, A. N. A.—140 West Fifty-fifth Street, New York.—B. Vermont, 1853. Student N. A. D., 1870-'71; of Bavarian Royal Academy, Munich, 1872-'75; of Soyer, Paris, 1877-'78, and of Mesdag, at the Hague, 1879. First ex., N. A. D., 1878; Salon, Paris, 1878. Elected A. N. A., 1883. Member American Water Color Society, Salmagundi Sketch Club and American Art Union.



*The Battery Park, New York. (30 x 50.)*

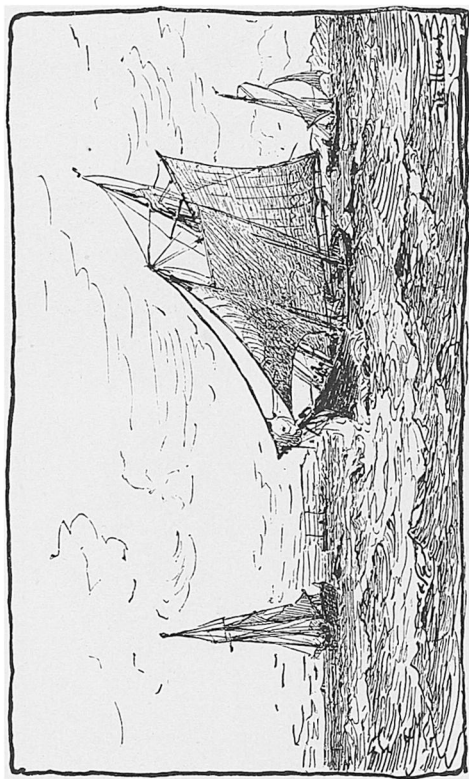
555.—THE BATTERY PARK, NEW YORK.—An effect after a rain on an April day. A strong breeze is blowing and the clouds and water are full of motion. The wet paving stones reflect the color of the sky. In color the picture is brilliant; in action it is strong and effective.

A. WORDSWORTH THOMPSON, N. A.,—52, East Twenty-third Street, N. Y.,—B. Baltimore, 1840. To Paris in 1861, where studied under Charles Gleyre, Émile Lambinet and A. Pasini. First ex., Salon, Paris, 1865.—A. N. A., 1873;—N. A., 1875.



136.—MOORISH HUNTERS RETURNING TO TANGIER, (25 x 45).—Showing the cheriff of Tangier, with relatives and servants returning from a boar-hunt across a wild stretch of land in "the wilderness country" which lies between the highlands and walls of the city. A bright, hot day.

M. F. H. DE HAAS, N. A.,—51 West Tenth Street, New York.—E. Rotterdam, Holland, 1832. Pupil of Academy of Fine Arts, Rotterdam, and Louis Meyer, at the Hague. In 1857 appointed artist to the Dutch Navy. Came to New York, 1859. First ex., N. A. D., 1860.—A. N. A., 1863; N. A., 1867. Member American Water Color Society and Art Union.



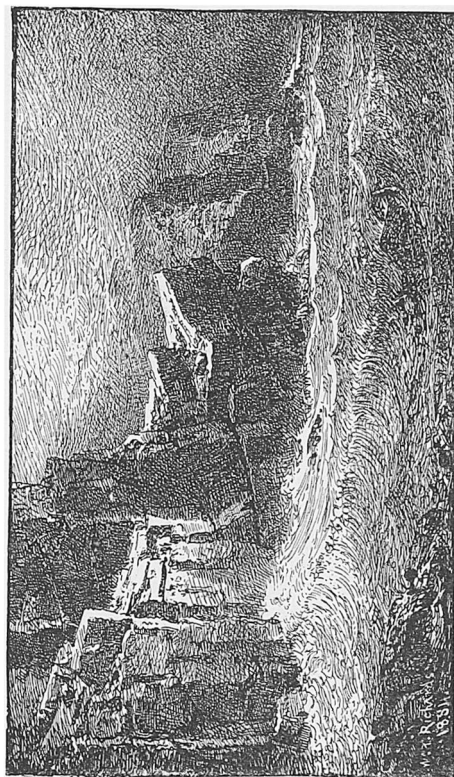
277.—A FRESH BREEZE. (36 x 60).—Massachusetts Bay; fishing smack coming toward the spectator. Sky full of moving clouds with patches of blue showing through. The sea, the sky and the distended sails would impress upon one the significance of the title were no title given.

JASPER FRANCIS CROPSEY, N. A.,—58 West Fifty-seventh Street, New York.—B. Staten Island, 1823. Studied architecture in New York for five years. First ex., N. A. D., 1844, when elected A. N. A. Studied in Italy, 1847-1849.—N. A., 1851. Lived in London, 1856-1863. Member American Water Color Society and American Art Union.



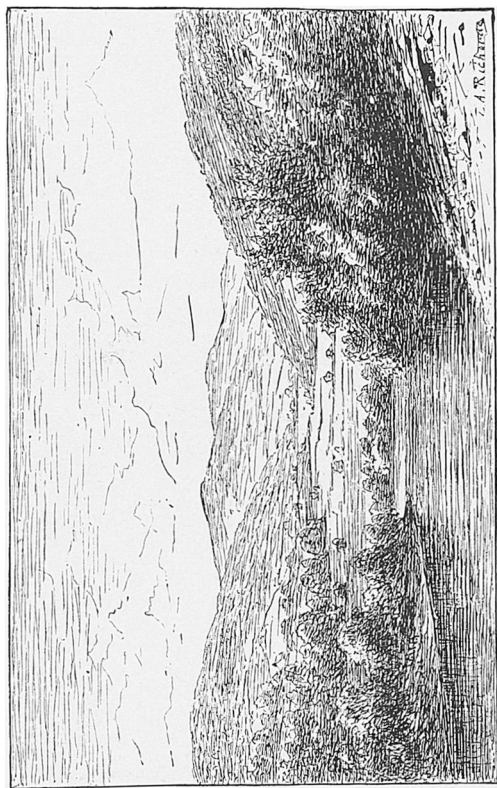
452.—LAKE THRASEMINE, ITALY. (28 x 58).—A lake not far from Florence, famous in ancient history. Brilliant sunset sky, after a rainy day; the lake ruffled by the evening breeze. Hills of opposite shore faintly seen through a purple mist. On the right, a town and castle-crowned hill.

WILLIAM T. RICHARDS, A. N. A.,—Germantown, Pa.—B. Philadelphia, Pa., 1833. Studied in Florence, Rome and Paris. Returned to Philadelphia and opened a studio in 1856. Honorary Member N. A. D., and American Water Color Society.



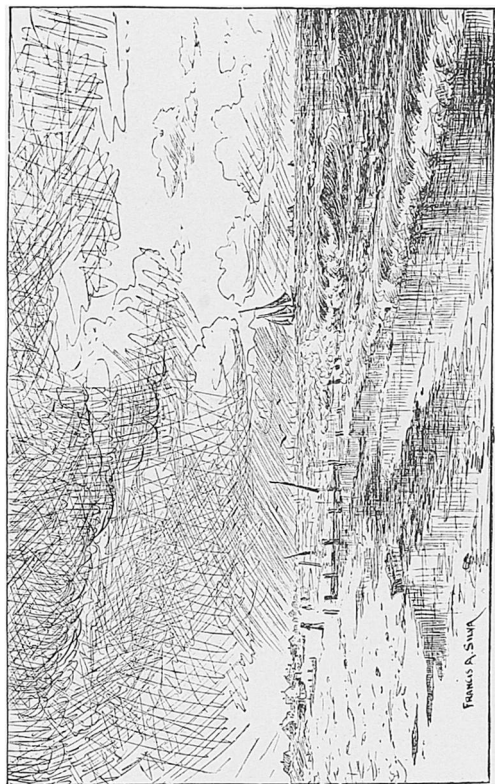
79.—THE WILD NEW ENGLAND SHORE. (34x60).—A view on the rocky coast of Conanicut Island at the entrance of Narragansett Bay, R. I. Effect of light, breaking through driving fog and rain, over the granite cliffs and the white and green of the turbulent water.

T. ADDISON RICHARDS, N. A.—National Academy of Design, Twenty-third Street and Fourth Avenue, New York.—B. London, 1820. Studied in N. A. D., New York, 1843-1847. First ex., N. A. D., 1846. Elected A. N. A., 1848; N. A., 1851. Secretary of N. A. D. from 1852 to the present time. First Director of Cooper Union School of Art for Women, 1858-1860. Professor of Art in the University of New York since 1867. Author of a number of Art Works. Member of American Art Union



479.—IN THE VALLEY OF THE DELAWARE. (14 x 23).—A view below Milford, Pennsylvania, in a region of picturesque character which stretches some forty miles between Port Jervis and the Water Gap. A morning effect in midsummer.

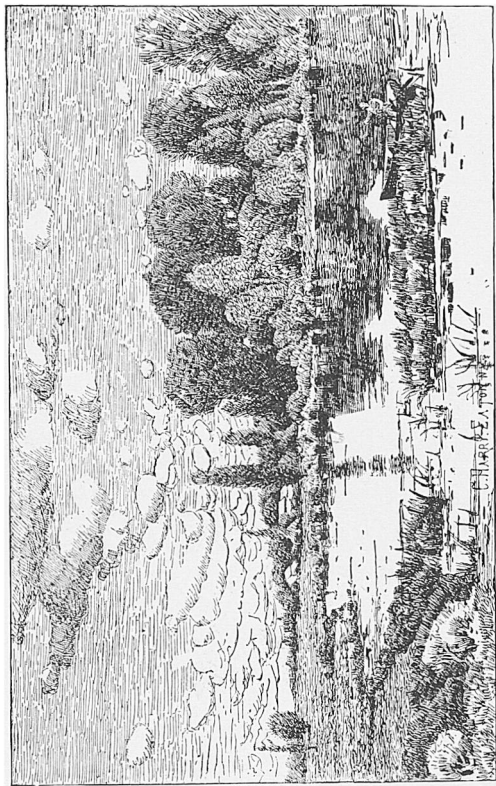
FRANCIS A. SILVA,—51 West Tenth Street, New York.—B. New York City, 1835. First ex., N. A. D., 1867. Member American Water Color Society and American Art Union.



476.—MONMOUTH BEACH. (18 x 28).—A heavy sea after a storm which has just passed off. Sky silvery in tone and full of moving clouds.

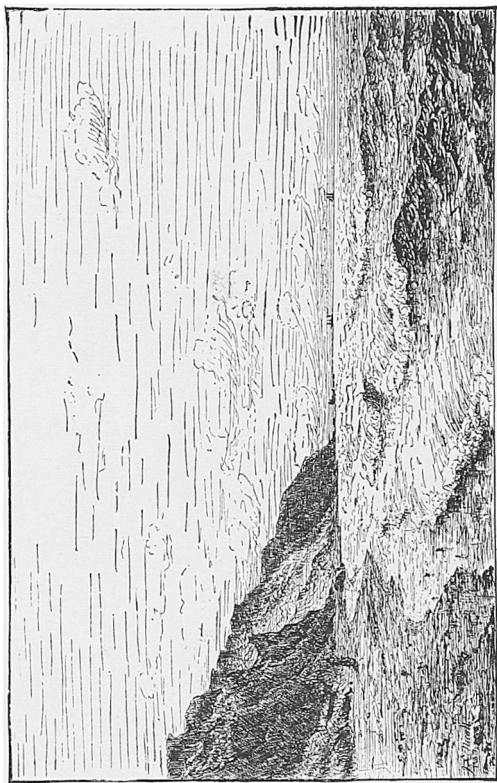


CHARLES HARRY EATON,—52 East Twenty-third Street, New York,—B. near Akron, O. First ex., N. A. D., 1881.  
Member American Art Union.



364.—MORNING AT LAKESIDE. (24 x 36).—A June morning, on the border of one of the numerous small lakes of Michigan. Bright sky with white cloud masses; smooth water reflecting sky and trees.

J. C. NICOLL, A. N. A.—51 West Tenth Street, New York.—B. New York, 1846. For three years a pupil of M. F. H. De Haas, N. A.; A. N. A., 1880. One of the original members of the American Water Color Society and Secretary of the New York Etching Club. Member American Art Union.



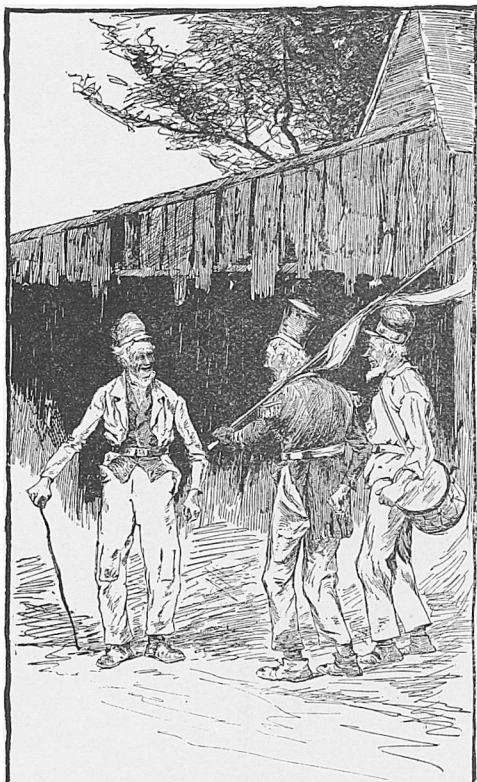
63.—SUNLIGHT ON THE SEA. (36 x 60).—From a study made on the coast of Block Island, showing the cliffs and a broad expanse of sea, with sunlight dancing on the waves.

A. T. BRICHER, A. N. A.,—Southampton, L. I., N. Y.—B. Portsmouth, N. H., 1839. First ex., N. A. D., 1868; A. N. A., 1879. Member American Water Color Society and American Art Union.



153.—ON THE MILL STREAM, BYFIELD, MASS. (35 x 25).—A romantic stream bordered by overhanging trees. Pond lilies in the foreground. Bright summer day.

ALFRED C. HOWLAND, N. A.,—52 East Twenty-third Street, New York. B. Walpole, N. H., 1838. Pupil of Professor Flamm and the Academy, Düsseldorf, and of Lambinet, Paris. First ex., N. A. D., 1864.—A. N. A., 1876; N. A., 1882. Member of the Salmagundi Sketch Club and American Art Union.



414.—VETERANS OF 1812. (25 x 33).—*Fragment*.—A rendezvous of the veterans on the morning of a "general muster day,"—a characteristic occasion in New England life in the earlier half of the present century. The old men are arrayed in such fragmentary portions of their regimentals as have survived the war and the years following it; they are full of excitement, and eagerly await the arrival of their old comrades—some of whom appear coming up the road (not shown in the sketch). The sun is just rising, and the sky is a glowing yellow with crimson-flushed clouds. Figures full of character; pleasing landscape and sky.

CONSTANT MAYER, A. N. A.,—1298 Broadway, New York.—B. Besançon, France. Pupil of Léon Cogniet and *l'École des Beaux Arts*, Paris. Came to America, 1857. First ex., Salon, Paris, 1865; N. A. D., 1867, when elected A. N. A. Chevalier of the Legion of Honor, France, 1869. Member American Art Union.



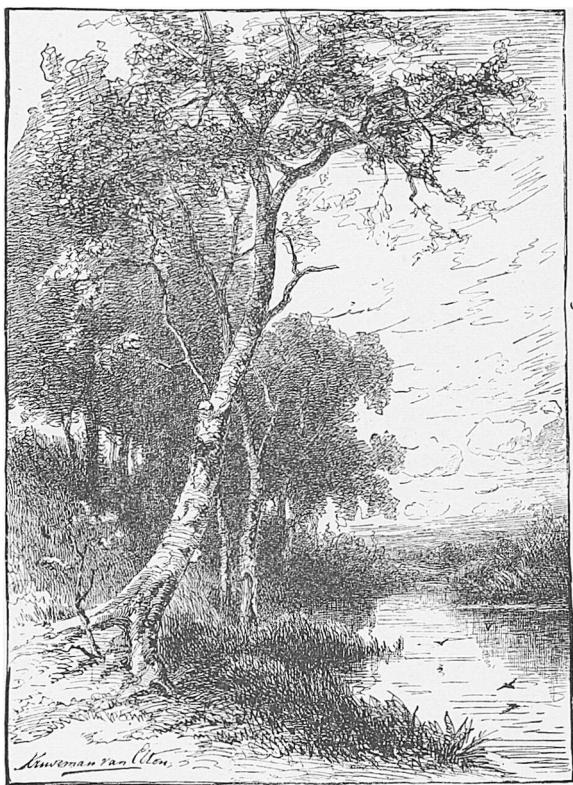
263.—THE MANDOLIN PLAYER. (48 x 31).—A young girl seated at the base of a monument, playing a mandolin. A picture peculiarly agreeable in color; over the head a pale yellow handkerchief; waist, a faded blue; skirt, a light brown-red. Branches of ivy, swinging overhead, add to the effect both in composition and color.

WILLIAM BAILEY FAXON,—152 West Fifty-seventh Street, New York.—  
B. Hartford, Conn., 1849. Pupil of Jacquesson de la Chevreuse, Paris.



141.—SPRING. (28 $\frac{1}{2}$  x 20).—A monk, walking in a cloistered court, pausing to contemplate the opening buds and blossoms.

KRUSEMAN VAN ELTEN, N. A.,—51 West Tenth Street, New York.—  
B. Alkmaar, Holland, 1829. Pupil of C. Lieste, Harlem. Chevalier of  
the Order of the Lion of the Netherlands; Member of the Academies of  
Amsterdam and Rotterdam, etc. Came to America, 1865. First ex.,  
N. A. D., 1866; A. N. A., 1871; N. A., 1883. Member American  
Water Color Society, N. Y. Etching Club, British Society of Painter-  
Etchers, and American Art Union.



37.—SUMMER EVENING. (38 x 30).—A scene characteristic of the Valley  
of the Shewangunk Mountains, N. Y. Rosy glow in the sky, with light  
clouds, reflected in the water.

FREDERIC RONDEL, Sr., A. N. A.,—1298 Broadway, New York.—B. Paris, 1826. Pupil of Jugelet and of Théodore Gudin. First ex., N. A. D., 1855; A. N. A., 1860.



584 —THE RECLUSE. (22 x 17).—A Puritan girl in prison, whose appearance would seem to indicate that her imprisonment was a result of the fanaticism of the time rather than of any wrong-doing on her part.

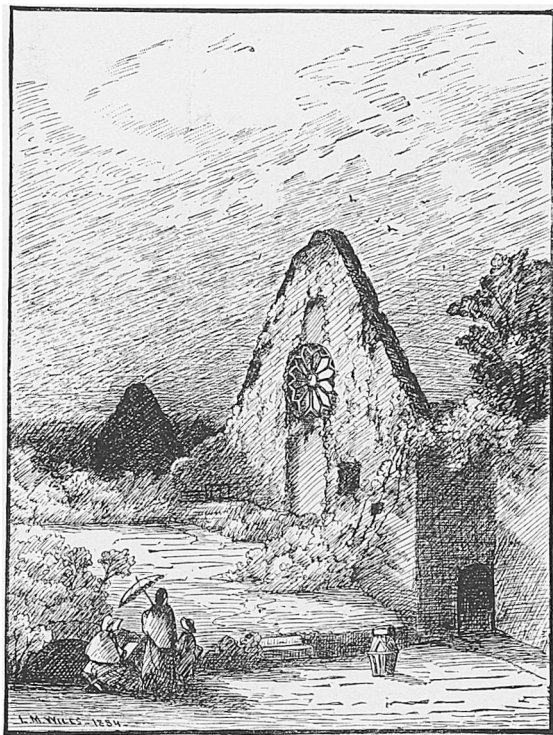


FRANK WALLER,—337 Fourth Avenue, New York.—B. New York City, 1842. In 1870 visited Rome and studied in studio of J. G. Chapman. In 1874 entered Art Students' League, New York, at its foundation. First ex., N. A. D., 1866. Member American Art Union.



529.—HOP PICKING. (30 x 20).—Painted from studies made at Coopers-town, N. Y., a hop producing centre. A bright day early in September. Figures in bright colored costumes.

LEMUEL M. WILES.—Ingham University, Le Roy, N. Y.—B. Perry, N. Y., 1826. Pupil of William Hart and J. F. Cropsey, New York. Practiced profession in Washington, D. C., and Utica, N. Y., until 1863, when came to New York City, where resided until last year, when accepted the directorship of the College of Fine Arts of Ingham University. Member American Art Union.



530.—ST. CATHERINE'S WINDOW, DRYBURGH ABBEY. (22 x 18).—Dryburgh Abbey, situated in the vale of the Tweed, was founded A. D. 1150. Two hundred years ago it passed into the hands of an ancestor of Sir Walter Scott. The tomb of the latter is in one of the aisles of the Abbey church. This view shows the Chapter House, containing the circular window known as St. Catherine's.

JERVIS M'ENTEE, N. A.,—51 West Tenth Street, New York.—B. Rondout, N. Y., 1828. Pupil of F. E. Church, N. A.—A. N. A., 1860; N. A., 1861. Member American Art Union.



65.—THE YELLOW AUTUMN WOODS. (36 x 30).—A view into a thick woods early in the autumn, when the maples, beeches and birches are changing from green to gold.

ARTHUR PARTON, A. N. A.,—51 West Tenth Street, New York.  
—B. Hudson, N. Y., 1842. Pupil of William T. Richards, Philadelphia,  
Pa. First ex., Philadelphia, 1862; N. A. D., 1865.—A. N. A., 1872.  
Member American Water Color Society and American Art Union.



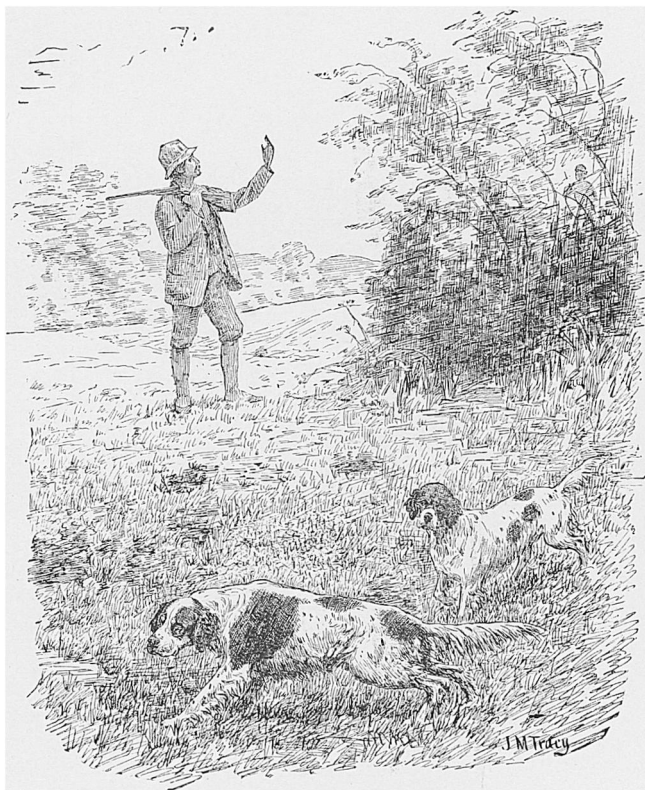
223.—THE MORNING RIDE. (40 x 33).—A picturesque hillside near Milford, Pennsylvania, overlooking the Delaware River. Bright summer morning effect.

LEMUEL E. WILMARTH, N. A.,—51 West Tenth Street, New York.—B. Attleboro, Mass., 1835. First studied in N. A. D., New York; then (1859–1862) in Royal Academy of Fine Arts, Munich, under Kaulbach. (1864–1867) in Paris, in *École des Beaux Arts* and with J. L. Gérôme. First ex., N. A. D., 1866. Elected A. N. A., 1870; N. A., 1872. Now Director of the Schools of the National Academy of Design. Member American Art Union.



368.—“PLEASE MAY I KEEP HIM?” (22 x 18).—The pleading look of the child and the “uncertain” expression of the dog, which seems to feel that his fate is being decided, are well realized.

JOHN M. TRACY, Greenwich, Conn.—B. Rochester, Ohio, 1844. Began the study of art with A. L. Rawson, of Chicago. In 1867 went to Paris and studied in the *Beaux Arts*, and in the studios of Adolphe Yvon, Isidor Pils and Carolus Duran. Member American Art Union.



373.—AN EVENING IN THE FIELD. (36 x 29).—Quail-shooting. The dogs are pointing, and the "handler" beckons to the sportsmen. The dogs are portraits of celebrated winners of bench-show prizes.

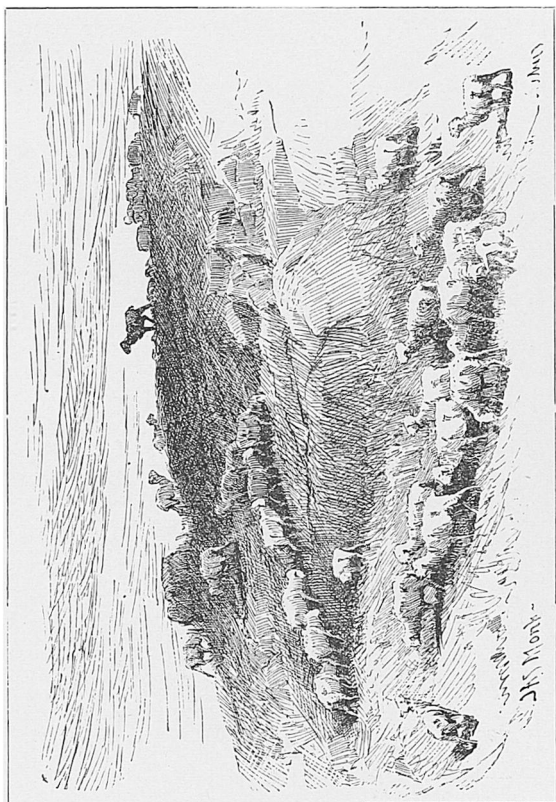
E. L. HENRY, N. A.,—51 West Tenth Street, New York.—B. Charleston, S. C., 1842. Studied in Philadelphia, at Pennsylvania Academy of Fine Arts, and with P. Weber; afterward in Paris, under Suisse and Courbet. First ex., N. A. D., 1863; A. N. A., 1869; N. A., 1870 Member American Art Union.



*The Watering Trough. (18 x 26.)*

622.—THE WATERING TROUGH.—A halt on the Shewangunk Mountains, New York. A bright day in summer.

J. A. S. MONKS,—16 West Twenty-third Street, New York.—B. Cold-Spring-on-the-Hudson, N. Y. Pupil of George Inness. First ex., N. A. D., 1883. Member Salmagundi Sketch Club and American Art Union.

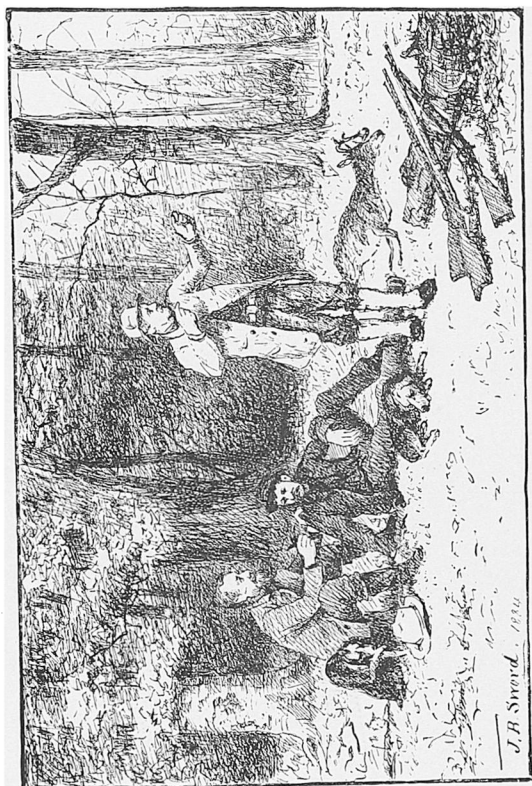


*A Cloudy Day. (30 x 45.)*

187.—A CLOUDY DAY.—Sheep on a rocky hillside. Carefully studied animals and landscape.



JAMES B. SWORD,—1520 Chestnut Street, Philadelphia, Pa.—Pupil of Wm. T. Richards, Philadelphia. First ex., N. A. D., 1863. President Philadelphia Society of Artists.



"If——." (24 x 36.)

248.—"IF——."—A young man from the city explains to his sportsmen-friends how it happened that he missed his game.

WALTER SATTERLEE, A. N. A.—52 East Twenty-third Street, New York.—B New York. Pupil of N. A. D. and Edwin White, N. A., New York, and Léon Bonnat, Paris. First ex., N. A. D., 1868; A. N. A., 1878. Member American Water Color Society and American Art Union.



*The Runaway Couple.* (24 x 36.)

232.—THE RUNAWAY COUPLE.—Interior of the office of a Justice of the Peace, where an eloping pair seek to enter into bonds of wedlock. The old Justice, who understands matters, questions the couple to their great confusion.

CARLETON WIGGINS,—426 Bergen Street, Brooklyn.—B. Turners, N. Y., 1848. Pupil of N. A. D., New York, and H. Carmienke. First ex., N. A. D., 1870; Salon, Paris, 1881. Studied in France and England, 1880-1881. Member American Water Color Society, Salmagundi Sketch Club, and American Art Union.



*September Harvest. (32 x 44.)*

162.—SEPTEMBER HARVEST.—The sun has gone down, leaving a glow in the western sky, which falls upon the upper part of the loaded wagon and over the distant landscape. The moon has already risen.

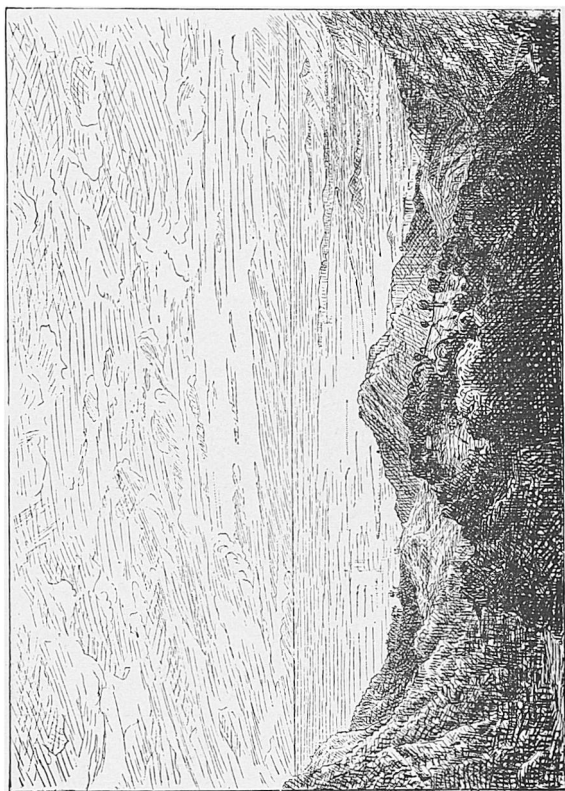
ELIZA GREATOREX, A. N. A.,—58 West Fifty-seventh Street, New York.—B. Ireland, 1820. Pupil of E. Lambinet, Paris.—A. N. A., 1868.



*The House of Louis Philippe, in Bloomingdale, in 1868. (8 x 12.)*

629.—THE HOUSE OF LOUIS PHILIPPE, IN BLOOMINGDALE, N. Y., in 1868.—This was the old Somerindyke House, erected about 1743, and torn down only a few years ago. Louis Philippe, *duc d' Orleans*, afterwards King of France, lived here during his visit to New York in 1796. While in this house, for his amusement and recreation probably, he gathered about him and instructed a class of boys in the French language and mathematics.

HENRY WOLCOTT ROBBINS, N. A.—51 West Tenth Street, New York.  
 —B. Mobile, Ala., 1842. Pupil of James M. Hart, New York. First  
 ex., N. A. D., 1860 Elected A. N. A., 1864. Studied Art in Paris,  
 1865-1868. Elected N. A., 1879. Member American Water Color  
 Society and American Art Union.



*Sunset, Island of Jamaica* (24 x 36.)

69.—SUNSET, ISLAND OF JAMAICA, WEST INDIES.—The view, taken  
 from a high hill, looks over other hills and out upon the sea. The sky is  
 filled with light, rosy-hued clouds.

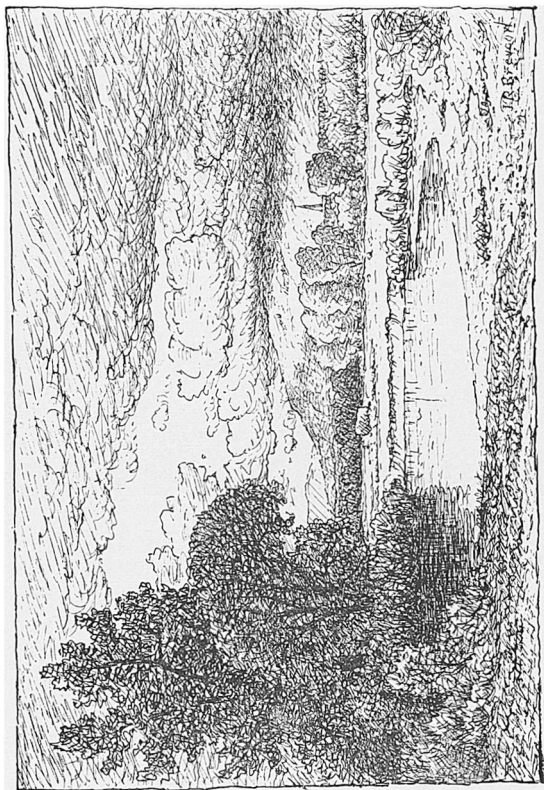
MARY KOLLOCK.—30 Lafayette Place, New York.—B. Norfolk, Va. Came to New York, 1866. Pupil of A. H. Wyant, N. A. First ex., N. A. D., 1868. Member American Art Union.



*Gathering Wild Flowers. (28 x 40.)*

87.—GATHERING WILD FLOWERS.—A view in Ulster County, N. Y. Morning effect late in the summer, with faint sunshine struggling through the clouds. Persons gathering flowers in foreground.

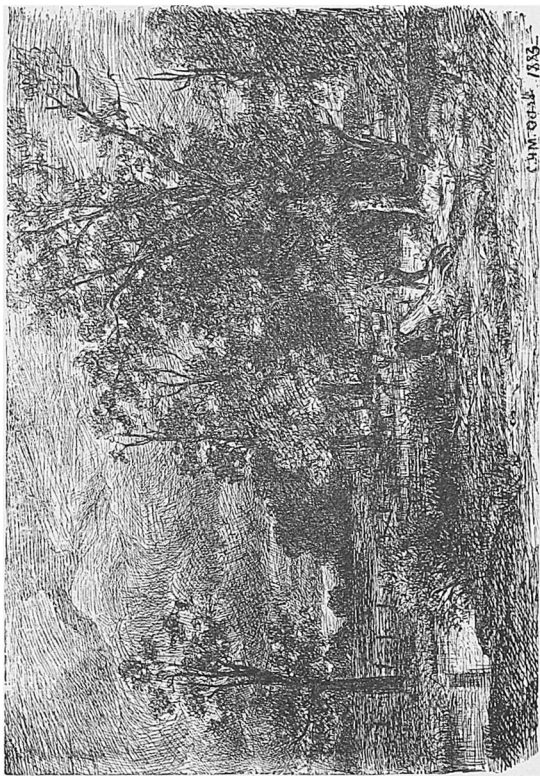
JAMES R. BREVOORT, N. A.,—52 East Twenty-third Street, New York. B. New York, 1832. Pupil of T. S. Cummings, N. A. First ex., N. A. D., 1856; A. N. A., 1861; N. A., 1863. From 1873 to 1880, in Europe, mostly in Florence. Member American Water Color Society and American Art Union.



*After Rain, Ulster County, N. Y. (32 x 48.)*

3.—AFTER RAIN, ULSTER COUNTY, N. Y.—Light breaking through the clouds after a summer shower, which is passing off to the right of the picture. Sunshine falling with brilliant effect over a wheat field in the middle ground.

CHARLES H. MILLER, N. A.—108 West Twenty-third Street, New York.  
 —B. New York, 1842. First ex., N. A. D., 1860; Salon, Paris, 1882.  
 Studied in the Bavarian Royal Academy, 1867, and for three years with  
 Adolph Lier (Pupil of Dupré), Munich.—A. N. A., 1873; N. A., 1875.  
 Member Society of American Artists, New York Etching Club and  
 American Art Union.

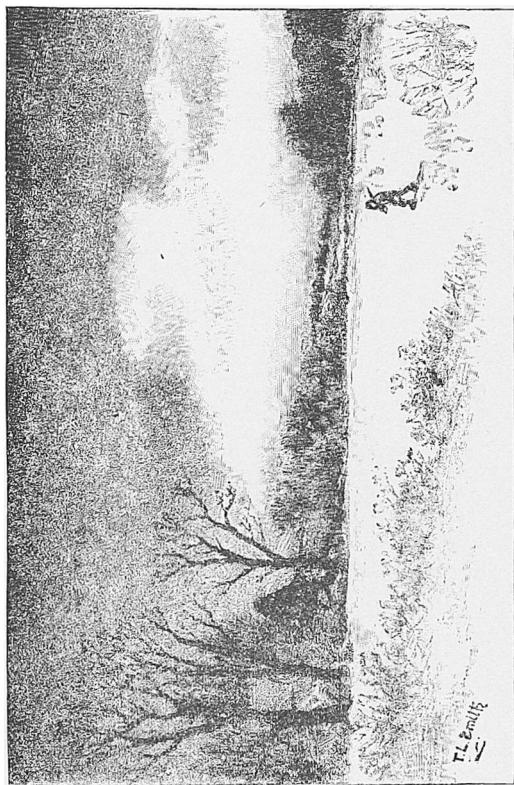


*A Bouquet of Oaks.* (42 x 64.)

312.—A BOUQUET OF OAKS.—A view at "Stewart's Pond," near Jamaica, Long Island, in the autumn. Wood-choppers at work are destroying the beauty of the scene to make way for "the march of improvement." A picture full of the spirit of Nature.



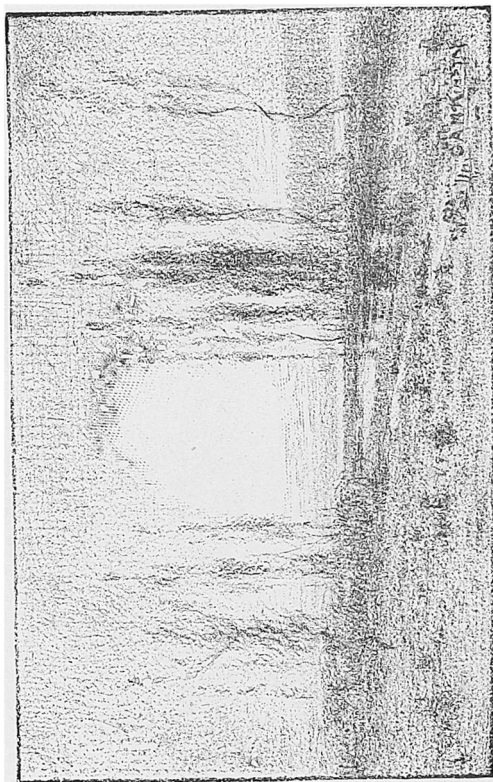
T. L. SMITH, A. N. A.,—337 Fourth Avenue, New York,—B. Glasgow, Scotland, 1835. Came to America at an early age and became a pupil of George H. Boughton, at Albany, N. Y. Came to New York City in 1862. A. N. A., 1870. Member American Art Union.



*Over the Snowy Field.* (14 x 20.)

55.—OVER THE SNOWY FIELD.—A late afternoon effect, with sky portending more snow. The upper sky is filled with floating clouds, and there are dark clouds also along the horizon. Between these clouds one obtains glimpses of the open sky with the yellow glow of approaching sunset.

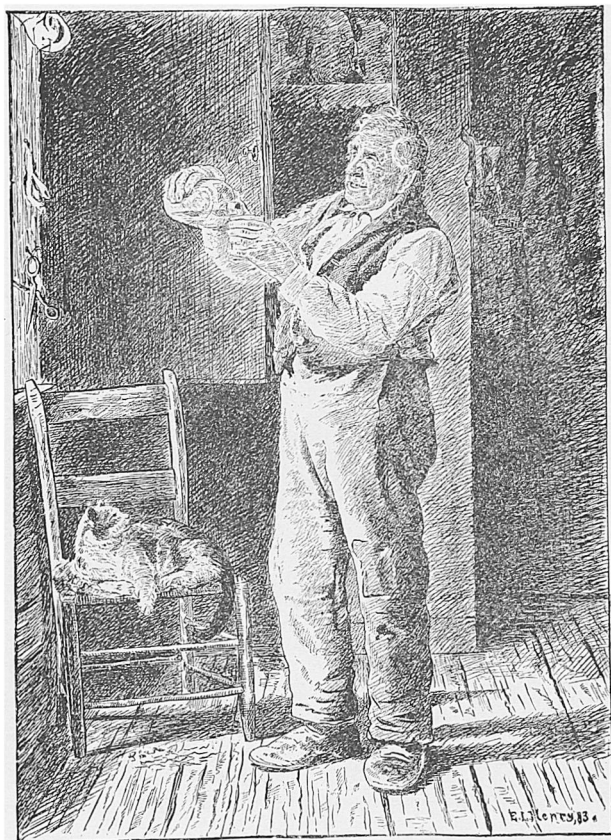
M'KINSTRY GEORGE A.,—Hudson, Columbia Co., N. Y.—B. Hudson, N. Y., 1855. Pupil of L. E. Wilmarth, N. A., J. H. Dolph, A. N. A., and Art Student's League, N. Y. First ex., N. A. D., 1877. Studied in Paris, 1881.



*On the Marne.* (26 x 40.)

408—OI, THE MARNE.—The river Marne joins the Seine near Paris. The Valley of the Marne, in which this view is found, is noted for its charming landscape effects. This is a cool, gray day in early summer.

E. L. HENRY, N. A.,—51 West Tenth Street, New York.—B. Charleston, S. C., 1842. Studied in Philadelphia, at Pennsylvania Academy of Fine Arts, and with P. Weber; afterward in Paris, under Suisse and Courbet. First ex., N. A. D., 1863; A. N. A., 1869; N. A., 1870. Member American Art Union.



131.—“BRACING UP.” (20 x 14.)—A careful study of an old man preparing himself for the struggles of the day.

E. WOOD PERRY, N. A.—42 East Fourteenth Street, New York.—B. Boston, Mass. Pupil of Leutze (then in Düsseldorf), and of Thomas Couture, in Paris. U. S. Consul at Venice 1857-1860. In San Francisco, Cal., 1862-1866, and 1877-1881. First ex., N. A. D., 1859; A. N. A., 1868; N. A., 1869. Secretary of the American Art Union.



132.—“GOOD DOGGIE”. (24 x 20).—A picture which tells its story. Farm house interior and figures carefully and literally painted. Expression of interest in the face of the child and of tenderness in that of the old man.

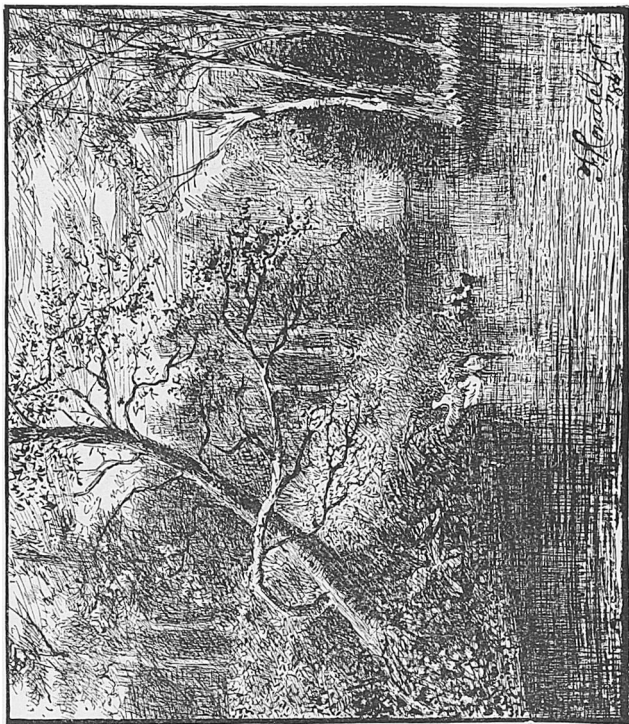
W. L. SONNTAG, N. A.—120 East Twenty-third Street, New York.—B. in Pennsylvania, 1822. Self taught. Has been abroad and has studied in Italy. Part of his professional life was passed in Cincinnati, Ohio, but he has lived in New York for the past thirty years; N. A., 1861. Member American Water Color Society and American Art Union.



*Edge of a Pond, Maine. (10 x 12.)*

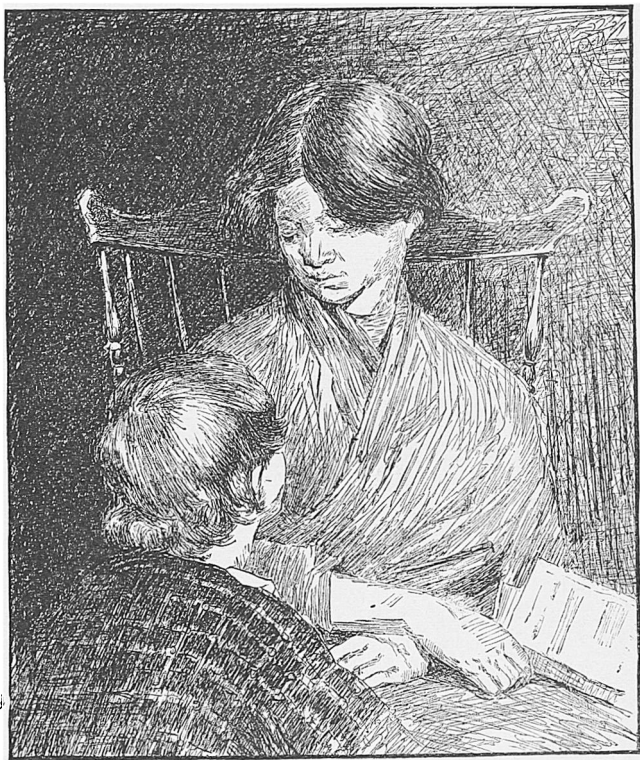
122 —EDGE OF A POND, MAINE.—A gray day in October, when most of the brown leaves have fallen from the trees. Misty effect in distance.

F. RONDEL, JR., 1298 Broadway, New York.—B. Malden, Mass., 1855.  
Pupil of his father, F. Rondel, Sr., A. N. A. Also studied Decorative  
Art in New York for a time.



583.—ON THE BRONX RIVER.—A view of a portion of the Bronx that  
is as wild and picturesque as if it were a thousand miles from the  
metropolis. A bright day in summer.

C. NOEL FLAGG,—140 West Fifty-fifth Street, New York.—B. Brooklyn, 1848. Pupil of Jacquesson de la Chevreuse, Paris, 1871-1881. First ex., N. A. D., 1836 ; Salon, Paris, 1880.



235.—THE LESSON. (20 x 22).—Painted broadly and effectively. Girl with brown shawl ; boy, red and black checked jacket.

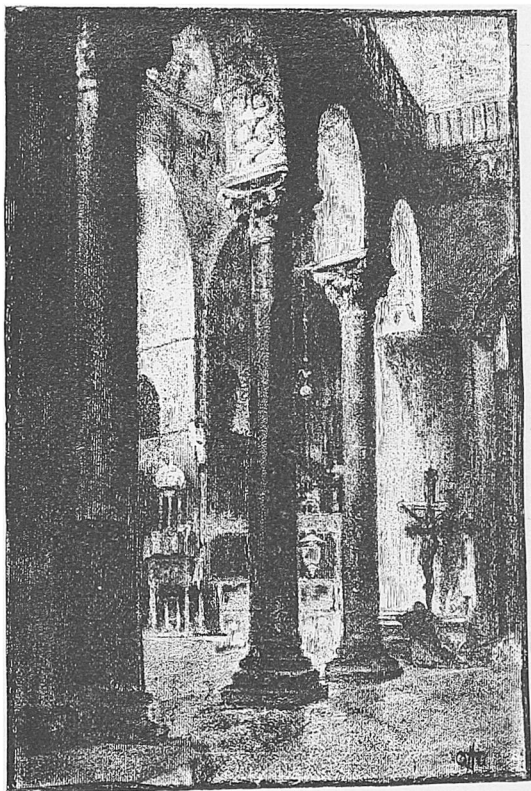
WILLIAM MORGAN, A. N. A.—140 West Fifty-fifth Street, New York.  
 —B. London, 1826. First studied in Government Art School, at Havre,  
 France; afterward pupil of N. A. D., and Vincent Colyer, New York.  
 First ex., N. A. D., 1851—A. N. A., 1865. Member American Art  
 Union.



181.—THE KNITTING LESSON. (18 x 14).—Two peasant children, in a  
 cottage interior. Pleasing in its color harmonies and effective in *technique*.



OTTO H. BACHER,—Studio 58, City Hall, Cleveland, O.—B. Cleveland, O., 1856. Studied in Bavarian Royal Academy, Munich, 1879. Pupil of F. Duveneck, 1880–1882. First ex., Society of American Artists, 1881; Royal Academy, England, 1882. Member of the British Society of Painter-Etchers.



178.—INTERIOR OF ST. MARK'S, VENICE. (26 x 16).—View from the right aisle, looking toward the Main Altar, excellently showing the effects of light, from different directions, falling upon the marble columns and across the walls, covered with mosaics of gorgeously colored figures on golden ground.

J. ALDEN WEIR,—80 East Washington Square, New York.—Pupil of J. Léon Gerôme and *École des Beaux Arts*, Paris.



135.—THE MOTHER. (45 x 34).—A young Hollandish mother tenderly regarding her child in the cradle beside her. Gray in tone ; fine quality in flesh painting. Dark dress and quaint Dutch head gear.

JENNIE BROWNSCOMBE,—Honesdale, Pa.—B. Honesdale, Pa. Pupil of Prof. L. E. Wilmarth, N. A., and N. A. D., New York. Received first prizes in Antique and Life Schools, N. A. D. First ex., N. A. D., 1876. Abroad in 1882-'3. Pupil of Henry Mosler, Paris.



484.—THE LAST LOOK.—(36 x 25).—A young girl in costume of the early part of the present century, giving the finishing touches to her toilet. The interior was painted from a picturesque nook in the Musée de Cluny, Paris. Rich tapestry background for figure.

EMMA LOWSTÄDT CHADWICK,—7 Rue Scribe, Paris.—B. Stockholm, Sweden. Pupil of Tony Robert Fleury. Diploma of Honor at Niort.



699.—THE FISHERMAN'S RETURN.—(120 x 84).—A painting effectively illustrating an incident in the life of a French fisherman.

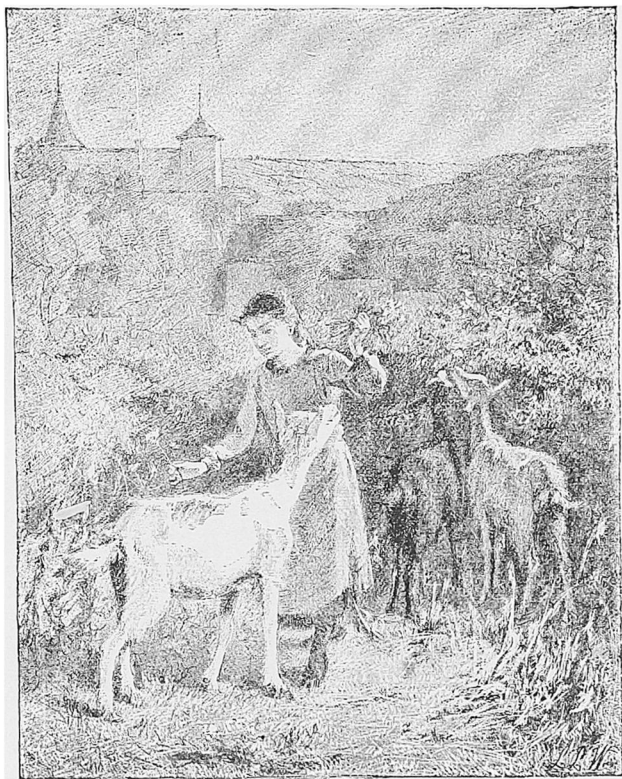
**WILL H. LOW**,—152 West Fifty-seventh Street, New York.—**B. Albany, N. Y., 1853.** Studied in Paris for five years, with J. L. Gérôme and Carolus Duran. First ex., N. A. D. Member Society of American Artists. Instructor in drawing from the Antique and from Life in the Cooper Union School of Design for Women.



547.—**TELLING THE BEES.** (48x36).—An old-time custom—which still prevails in some parts of New England, is that of “telling the bees” of the death of a member of the family, and dressing their hives in mourning. This is thought to be necessary to prevent the bees from leaving their hives and seeking a new home. This picture illustrates Whittier’s charming poem, in which the “chore-girl small,” draping each hive with a shred of black, sings to the bees :

“Stay at home, pretty bees, fly not hence ;  
Mistress Mary is dead and gone.”

MRS. L. L. WILLIAMS,—Rue de Fleurus, 35-bis., Paris.—B. Boston, Mass.



*(La Cameraderie.)*

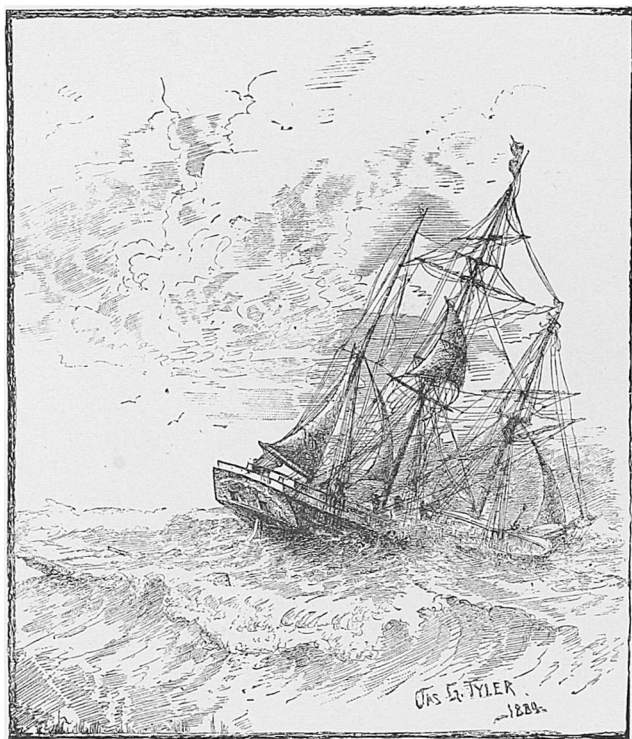
501.—COMPANIONSHIP.—(42 x 38).—A pleasing picture, showing a child and her pets in a field in Burgundy.

SARAH PAXTON BALL DODSON,—112 Boulevard Malesherbes, Paris.—  
B. Philadelphia. Studied in Philadelphia and Paris.



606.—BACIDÆ.—INITIATION OF A DESCENDENT OF BACIS INTO THE MYSTERIES OF AUGURY.—(80 x 60).—Bacis was a noted soothsayer of Bœotia, from whose time a certain class of soothsayers who pretended to foretell future events from studying the entrails of birds, bore the name Bacidæ. The painting illustrates an initiation, by an old priestess, of a new member of the order. From the entrails, torn from the fowls, the old beldame is predicting; the initiate turns away, shuddering. The picture contains much dramatic action and is technically commendable.

JAMES G. TYLER,—346 Broadway, New York.—B. in Oswego, N. Y.  
Pupil of A. Cary Smith. First ex., N. A. D., 1880.



164.—HEAVING OVER THE DECK LOAD. (35 x 30).—A vessel caught in a storm, rendering it necessary to throw overboard the deck load in order to right her.

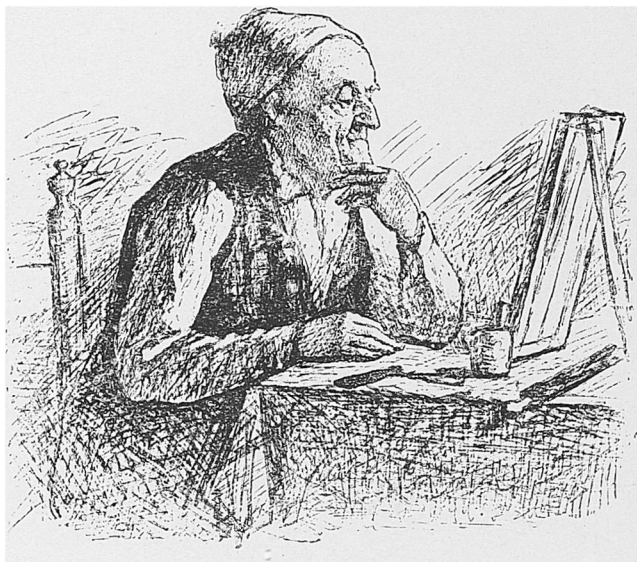


J. G. BROWN, N. A.,—51 West Tenth Street, New York.—B. England, 1831. Studied in Newcastle-on-Tyne, and in Royal Scottish Academy, Edinburgh; later, with Thomas Cummings, N. A., New York. First ex., N. A. D., 1860; A. N. A., 1862; N. A., 1863. Member American Water Color Society. Honorary Member Salmagundi Sketch Club.



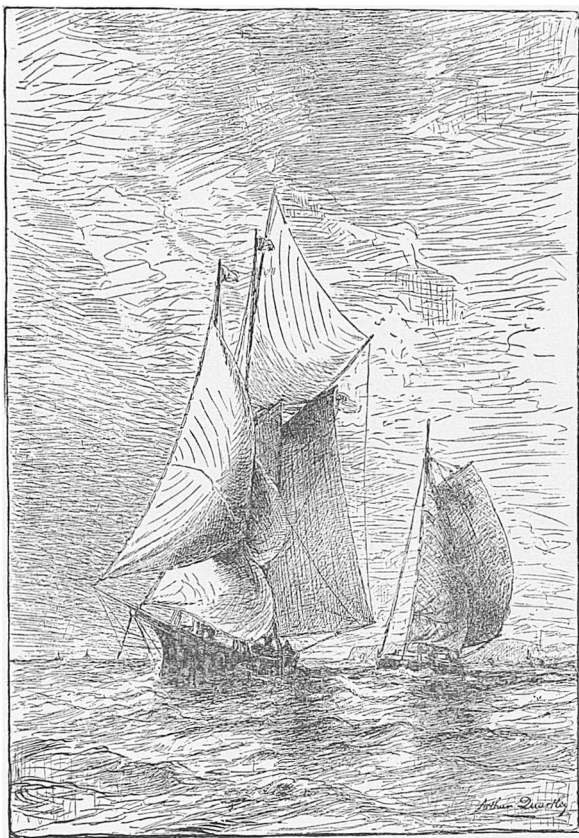
297—THE WOUNDED PLAYFELLOW. (30 x 25.)—Several children, in the street, binding up a cut their playfellow has sustained. The sympathetic expressions in the faces of the children, and the trembling submission of the patient, are admirably depicted.

P. P. RYDER, A. N. A.—335 East 118th Street, New York.—B. Brooklyn, N. Y. Began his profession by painting portraits. To Europe 1869 and became pupil of Léon Bônnot, Paris. Also studied in Belgium and Holland.



138.—A CLEAN SHAVE. (20 x 24).—An old man critically considering the result of his labors in a small mirror in front of an open window. Strong effects of light and shadow.

ARTHUR QUARTLEY, A. N. A.,—58 West 57th St., New York.—B. Paris, 1839. Began his artistic life in 1873, in Baltimore. First ex., N. A. D., 1875. Has also exhibited in London and Paris.—A. N. A., 1879. Member American Water Color Society and Society of American Artists.



521.—LOFTY AND LOWLY. (41 x 27).—A handsome pleasure yacht passing a common freight boat. Bright sky and strong breeze.

S. RHODES MACKNIGHT,—337 Fourth Avenue, New York.—B. Pittsburg, Pa. Pupil of Boulanger and Jules Lefebvre, Paris. First ex., N. A. D., 1878.



609.—PEGGY'S SPANISH CASTLES. (45 x 33).—A young woman whose thoughts are far beyond her milk-pails. White sleeves, pink waist, blue apron, red and yellow handkerchief about neck. Plastered wall in background going into shadow.

VERGILIO TOJETTI,—58 West Fifty-seventh Street, New York.—B. Rome, Italy, 1849. Pupil of his father, of J. Léon Gérôme, and W. A. Bouguereau. Came to America, 1870. First ex., Salon, Paris, 1879; N. A. D., 1881.



598.—OUT OF THE GATES OF PARADISE. (84 x 48).—Adam and Eve after having been driven from the Garden of Eden.

GEORGE COCHIRAN LAMB DIN, N. A.,—1520 Chestnut Street, Philadelphia, Pa.—B. Pittsburg, Pa. Pupil of his father, and studied two years in Europe, chiefly in Munich and Paris. First ex., N. A. D., 1858.—A. N. A., 1862; N. A., 1868. Member American Art Union.



140.—VIVIAN. (36 x 24).—The half-length figure of a laughing girl of blonde type of beauty, coquettishly looking out from beneath a pink fan which she holds above her head and which half shades her face. Dress of pale pink material.

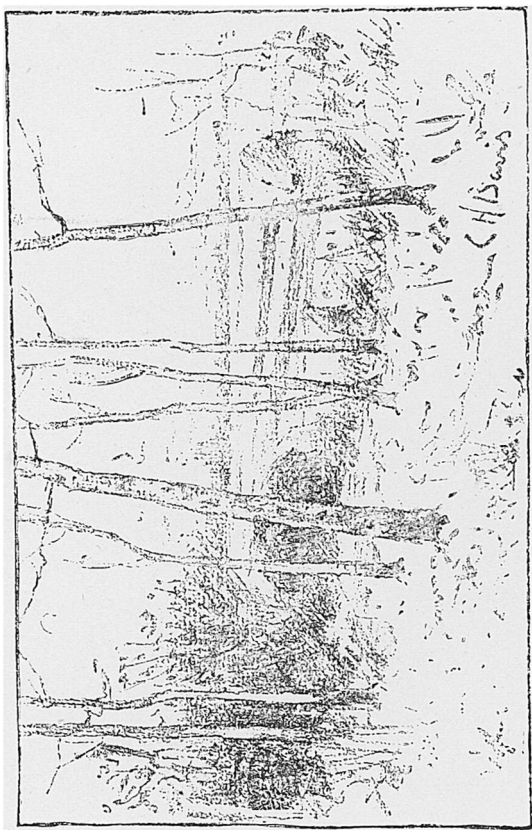
HENRY A. LOOP, N. A.—80 Madison Avenue, New York.—B. Hillsdale, N. Y., 1831. Pupil of Henry Peters Gray, New York, and Thomas Couture, Paris; afterward studying in Rome, Venice and Florence. First ex., N. A. D., 1853.—A. N. A., 1860; N. A., 1861. Member American Art Union.



*The Summer Moon.* (32 x 49.)

304.—THE SUMMER MOON.—An idyllic side of Nature. The moon tinged with the glow of the setting sun, is slowly rising above an expanse of water. The woman and child, enjoying the archaic music of the reeds, are thoroughly in harmony with the scene.

CHARLES H. DAVIS,—7 Rue Scribe, Paris.—B. Amesbury, Mass., 1858.  
studied in Boston and Paris.

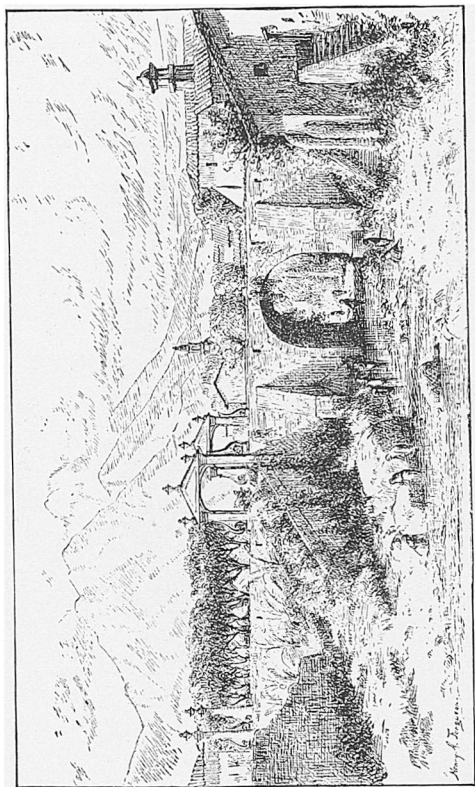


*La Plaine.*—(40 x 60).

240.—LA PLAINE.—A characteristic French landscape with excellent effects of atmosphere and distance.



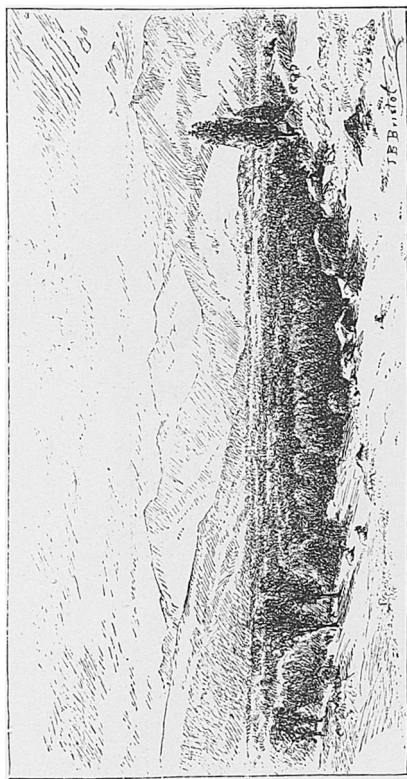
HENRY A. FERGUSON,—52 East Twenty-third Street, New York.—B. Glenn's Falls, N. Y. Studied in Albany, New York City, Paris and Venice. Member American Art Union.



*The Peak and River of Orizaba, Mexico. (22 x 38.)*

22.—THE PEAK AND RIVER OF ORIZABA, MEXICO.—The Bridge of Guadalupe, at the upper end of the city, crossing the river in the foreground, beyond which may be seen the red tiled roofs in the midst of the semi-tropical vegetation. The mountain rises in the blue distance.

J. B. BRISTOL, N. A.,—52 East Twenty-third Street, New York.—B. Hillsdale, N. Y. 1826. Studied for a time with Henry Ary, Hudson, N. V.—A. N. A., 1861 ;—N. A., 1875.



*Keene Valley. (24 x 14).*

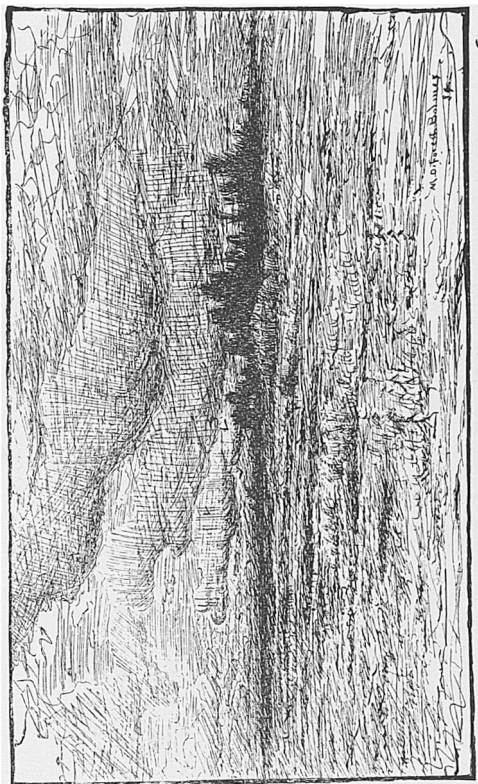
207.—KEENE VALLEY.—Noontime in midsummer. View over the Valley, looking towards the Au Sable Mountains, among which the "Noon Mark" rises. Glimpse of the Au Sable river in the middle ground. Fleecy clouds in a blue sky.

WILLIAM H. BEARD, N. A.,—51 West Tenth Street, New York.—B. Painesville, O. Studied from Nature. Began his career as a portrait painter, settling in Buffalo, N. Y., in 1850. In 1857 went to Europe, where he studied and painted in Düsseldorf, Rome and Switzerland. Came to New York, 1860.—N. A., 1862. Member American Art Union.



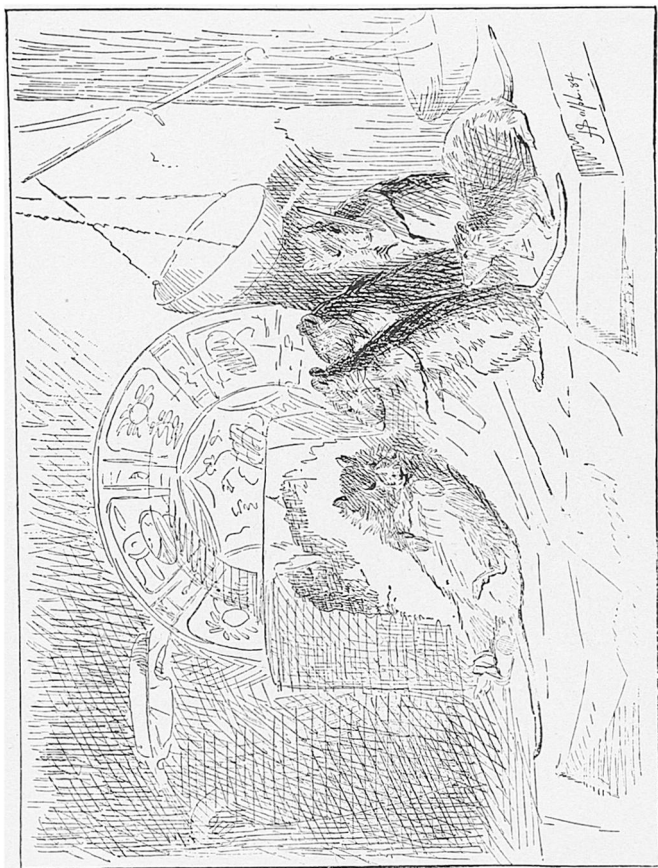
421.—“WHO'S AFRAID?” (18 x 24).—A picture which sufficiently tells its story, and in which the artist has been fortunate, as usual, in depicting strong expression in the faces of his animals.

M. DE FOREST BOLMER,—51 West Tenth Street, New York.—B. Yonkers, 1854. First ex., N. A. D., 1877. Member American Art Union.



670.—SWAMP LANDS IN NOVEMBER. (24 x 40).—Long stretches of marsh land in sombre autumn tints, stretching off until lost in the distance. Overhead, a cool sky with moving clouds; patches of blue showing through at intervals, with fitful gleams of sunshine.

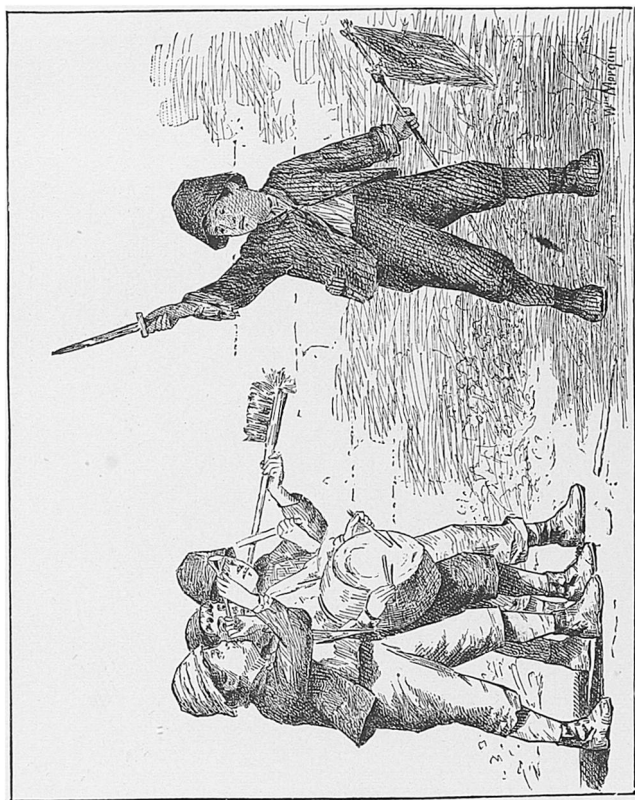
J. H. DOLPH, A. N. A.,—58 West Fifty-seventh Street, New York.—  
 B. Fort Ann, N. Y., 1835. Pupil of Louis Van Kuyck, Antwerp. First ex., N. A. D.,  
 1864.—A. N. A., 1877. Member Society of American Artists and American Art Union



*The Rat Retired from the World. (22 x 30).*

209.—**THE RAT RETIRED FROM THE WORLD.**—(From the fable of La Fontaine).—A rat having been able to secure for himself quarters in a cheese, retired from active life and lived gluttonously. One day a delegation from Ratopolis called upon him to ask aid for the starving inhabitants of their beleaguered city. "Having retired from the world," said the aristocrat, "I can give you nothing, but I shall remember your starving people in my prayers."

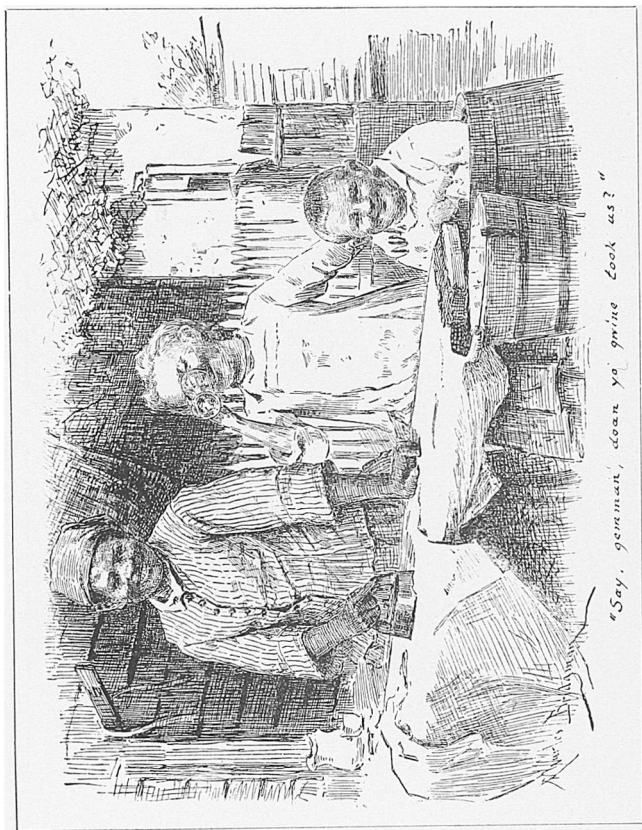
WILLIAM MORGAN, A. N. A.—140 West Fifty-fifth Street, New York.—  
 B. London, 1826. First studied in Government Art School, at Havre, France; after-  
 ward pupil of N. A. D., and Vincent Colyer, New York. First ex., N. A. D., 1851.—  
 A. N. A., 1865. Member American Art Union.



*The Sortie. (A Fragment.)—20 x 30.*

533.—THE SORTIE.—A crowd of school boys being marshalled in battle array. Only the commander and "musicians" are shown in the sketch. The painting contains many figures armed with brooms, rakes and various other extemporized weapons. A little girl waves a handkerchief to them from an open window. Bright in color; vigorous in action.

CHARLES BRIDGMAN,—16 Court Street, Brooklyn, N. Y.—B. Tuskegee Ala., 1841. Practised lithography in 1860; served through rebellion (U. S.); drew on wood, 1860-1870, and then went to Paris, where, he became a pupil of Léon Bonnat.



245.—“SAY GEMMAN, DOAN YO’ GWINE TOOK US?” (14 x 18).—A picture carefully painted from an out-door study, which admirably tells its story.

MISS C. W. CONANT,—187 Washington Street, Brooklyn, N. Y.—  
Studied several years abroad.

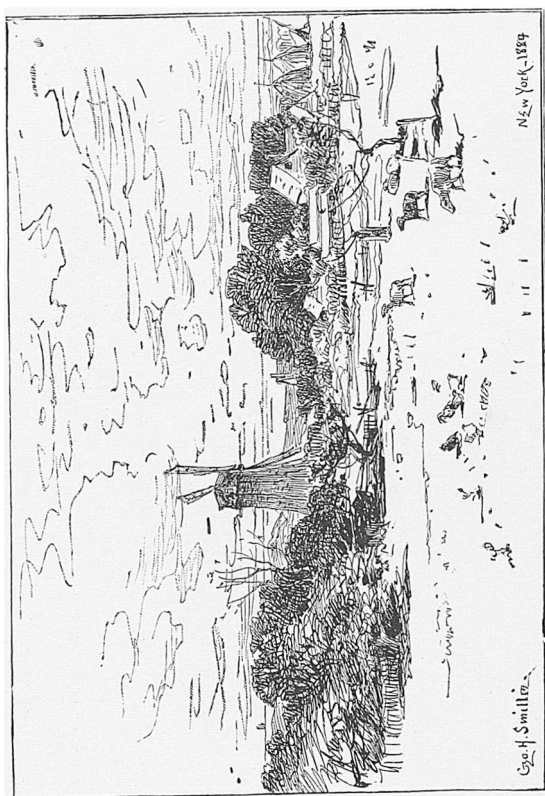


*The Knitting Lesson. (20 x 25.)*

335.—THE KNITTING LESSON.—Sisters seated on a park-bench on a summer day, the elder teaching the younger one how to knit. Light costumes ; green foliage background.



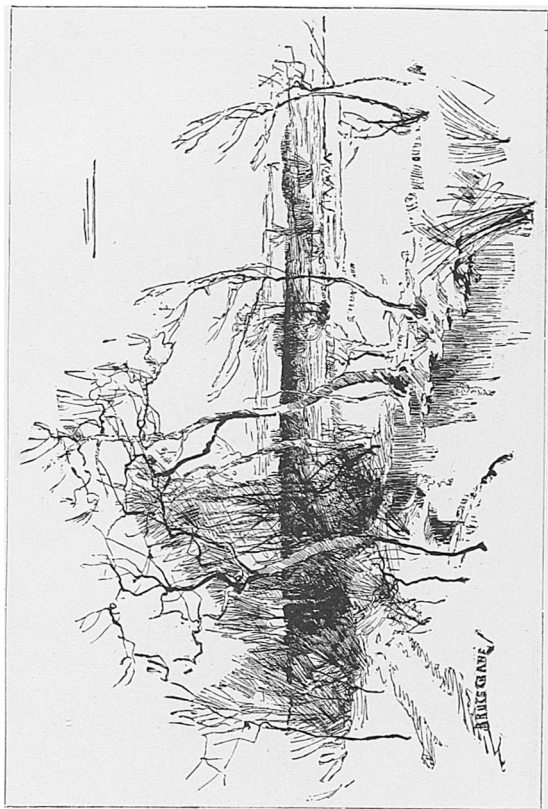
GEORGE H. SMILLIE, N. A.,—337 Fourth Avenue, New York.—B. New York City. Pupil of James M. Hart, N. A. First ex. A. N. A., 1863 ; A. N. A., 1864 ; N. A., 1882. Member American Water Color Society, New York Etching Club and American Art Union.



*Morning on Long Island. (25 x 36.)*

214 —MORNING ON LONG ISLAND.—A painting showing the representative characteristics of a Long Island farm, with a glimpse of the sea in the distance, under the soft, hazy effect of a summer morning. In color the picture might be considered a harmony in gray, silvery greens. Strength and delicacy are well combined in the artist's *technique*.

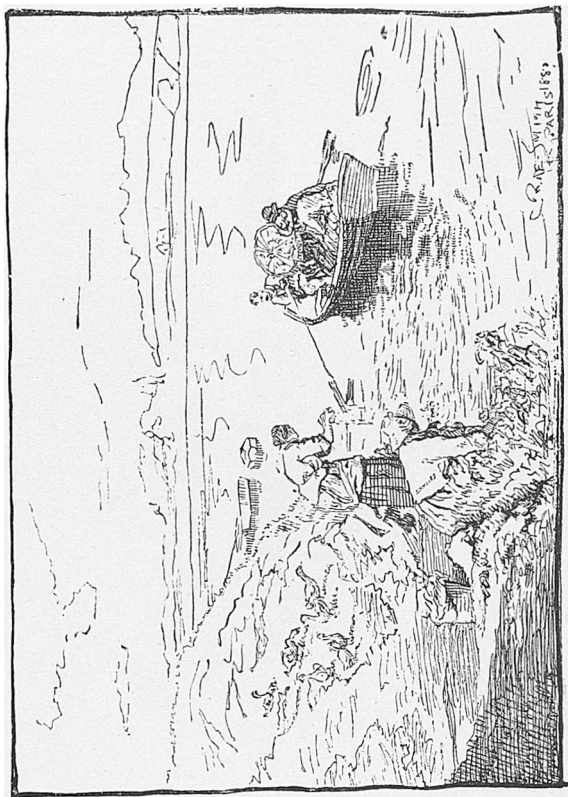
BRUCE CRANE,—58 West Fifty-seventh Street, New York.—B. New York, 1857. Pupil of A. H. Wyant, N. A. First ex., N. A. D., 1878. Studied abroad in 1878 and 1882. Member Society of American Artists and American Art Union.



*The Waning Year. (Fragment)—42 x 72.*

498.—THE WANING YEAR. (*Fragment*).—A bit of New Jersey landscape late in November, just before sunset. Dark clouds in upper sky, yellow glow along the horizon. A carefully studied subject, well realized.

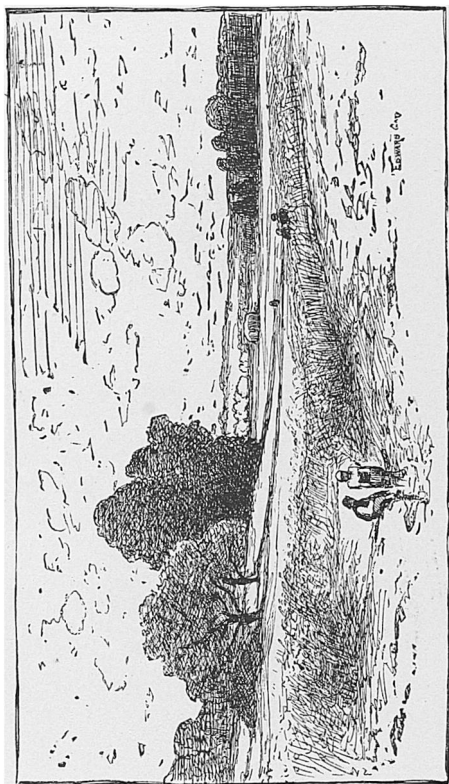
CALVIN RAE SMITH,—58 West Fifty-seventh Street, New York.—B. New York, 1850. Pupil of N. A. D., New York, *l'École des Beaux Arts*, Carolus Duran, D. Maillart, and Adolphe Yvon, Paris. Studied in France and Italy, 1874-1879. First ex., Salon, Paris, 1878.



*Workers and Idlers.* (11 x 14).

73.—WORKERS AND IDLERS.—Women washing clothes on the bank of a stream, pleasure party in a boat ; pink sky and blue hills in distance.

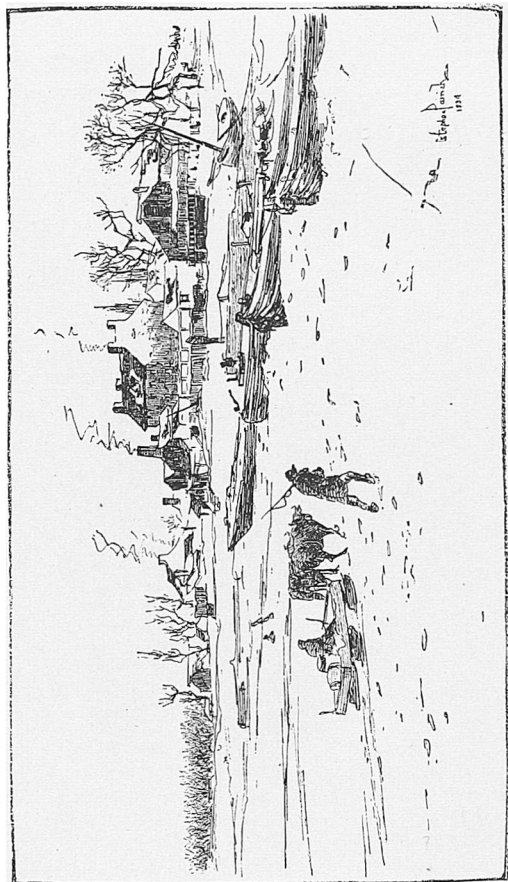
EDWARD GAY, A. N. A.,—140 West Fifty-fifth Street, New York.—  
 B. Ireland, 1836. Studied with James M. Hart, N. A., and George H.  
 Boughton. Went to Germany in 1862 and studied under Skinner and  
 Lessing. First ex., N. A. D., 1859.—A. N. A., 1870. Member American  
 Art Union.



*The Waving Grain.*—(30 x 42).

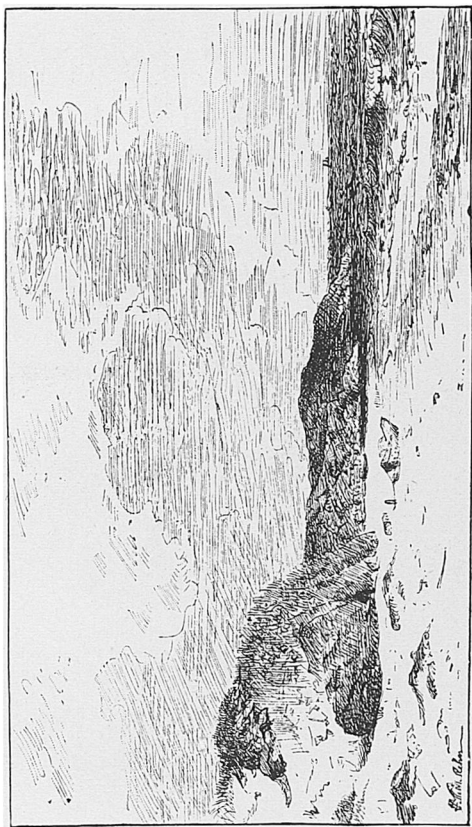
283.—THE WAVING GRAIN.—A view over a field of ripening grain on a  
 bright summer day.

STEPHEN PARRISH,—1334 Chestnut Street, Philadelphia, Pa.—B. Philadelphia, 1846. First began painting in 1877, and exhibited in Pennsylvania Academy of Fine Arts, Philadelphia, 1878. First ex., N. A. D., 1879. Member New York Etching Club.



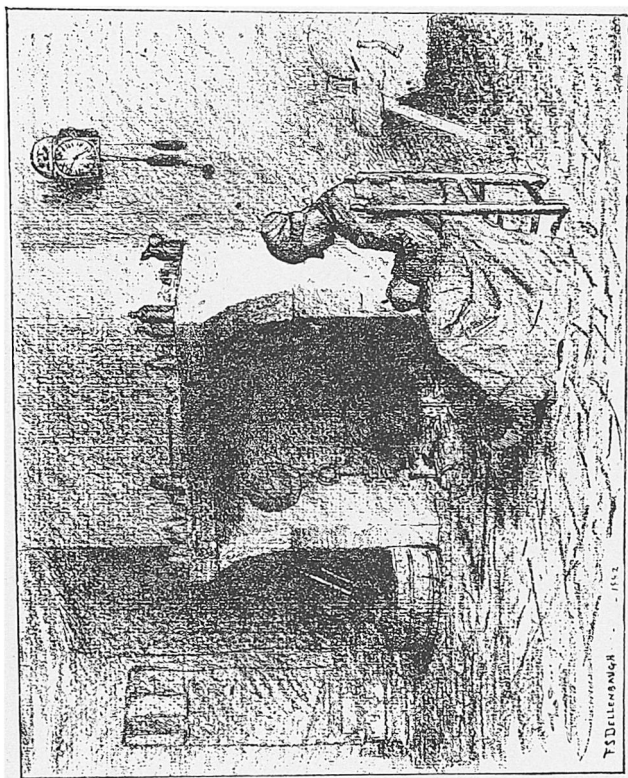
429.—IN WINTER QUARTERS. (30 x 50).—The river front at Trenton, N. J., in a severe winter when teams can cross the river on the ice. A sunset effect.—(Illustration taken from an etching of the picture by Mr. Parrish).

F. K. M. REHN,—28 East Fourteenth Street, New York.—B. Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts, Philadelphia. First ex., N. A. D., 1879. Awarded first prize for marine painting, St. Louis Exposition, 1882. Member American Art Union.



48.—LITTLE GOOD HARBOR BEACH, MASSACHUSETTS COAST. (24 x 31).—A rocky shore swept over with sand. Grass growing sparsely on the cliffs, deep blue sky, with light vaporous clouds.

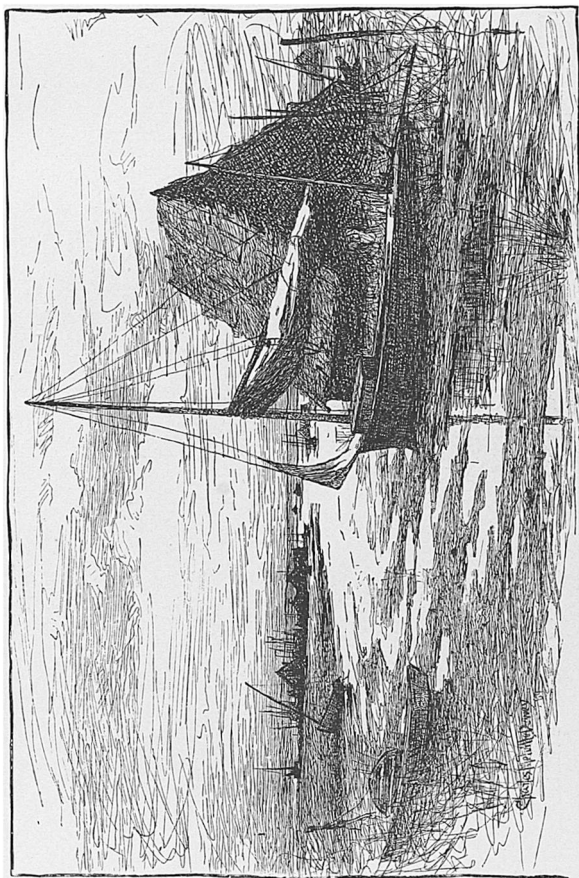
F. S. DELLENBAUGH,—117 Rue Notre Dame des Champs, Paris.—B.  
M'Connelsville, O., 1853. Studied in Munich and Paris.



*Old Age.*—(28 x 36).

120.—OLD AGE.—An old woman seated knitting, near the quaint, open chimney of a French farm house with stone floor and roughly plastered walls.

CHARLES MELVILLE DEWEY,—788 Broadway, New York.—Member of the Society of American Artists.



*At the Ebb of the Tide.*—(16 x 24)

37.—AT THE EBB OF THE TIDE.—A morning effect at low tide, Long Island.



J. B. WHITTAKER.—183 Montague Street, Brooklyn, N. Y.—B. Templemore, Ireland, 1837. Came to America, 1848. Pupil of Thomas S. Cummings, N. A., New York. First ex., N. A. D., 1859. Member American Art Union.



18.—READING THE SCRIPTURES. (56 x 40).—"And thou shalt teach them diligently unto thy children, and thou shalt talk of them when thou sittest in thy house."—Deut. vi., 7.

T. W. WOOD, V. P. N. A.,—51 West Tenth Street, New York,—B. Montpelier, Vt., 1823. Studied in Boston, New York, London, Paris, Florence and Rome. First ex., N. A. D., 1858.—A. N. A., 1869: N. A., 1871. President of American Water Color Society, from 1878 to the present time. Vice-President N. A. D., since 1879. Member of the American Water Color Society, New York Etching Club and American Art Union. Honorary Member British Society of Painter-Etchers.



180.—GOOD NIGHT. (30 x 20).—A candle-light effect. (*Fragment*). An old negro nurse has brought a pretty child, robed for retiring, into the room to say "good night." The child holds her hand before the light in such a way that we have its effect upon the incident of the picture, undiminished by the superior power of the direct light itself. The handsome apartment, not indicated in the sketch, is also partly lighted from a grate-fire which throws a glow over the fender, the handsome rugs, and the old woman's dress. Note the rendition of various *qualities* in the work.

FREDERICK W. FREER,—University Building, Washington Square, New York.—B. Chicago, Ill. Pupil of Bavarian Royal Academy, Munich, and studied also in Paris. First ex., N. A. D., 1881. Member American Water Color Society and American Art Union.



504—JEANNETTE.—A portrait study.—Drab dress and hat, with dark furs

THOMAS HICKS, N. A.,—6 Astor Place, New York.—B. Pennsylvania, 1823. Pupil of N. A. D., New York; Ferrero, Rome, and Thomas Couture, Paris. Lived in Europe, 1845-1850; A. N. A., 1841; N. A., 1851. President Artists' Fund Society. Member American Art Union.



460.—A PORTRAIT (46 x 29).—Black satin and lace dress, tan-colored gloves; crimson curtain for background.

GEORGE H. STORY, A. N. A.,—52 East Twenty-third Street, New York.  
—B. New Haven, Conn., 1835. Pupil of Charles Hine and Prof. Bail,  
New Haven. First ex., N. A. D., 1867. Studied in Europe, 1874-  
1875. A. N. A., 1875. Member American Art Union.



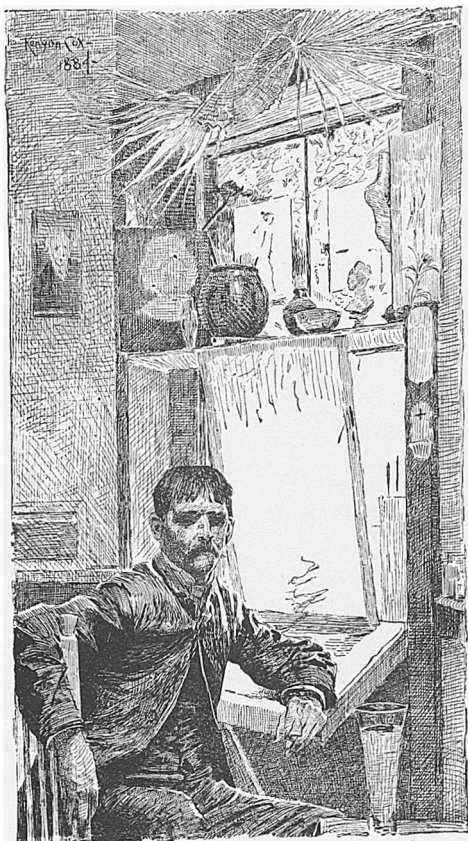
103.—THE BROKEN VASE. (30 x 20).—Child in white dress and black velvet cap, holding a broken vase in her hand. Troubled look in her face. Rich tapestry background.

F. SCHUCHARDT, JR.,—51 West Tenth Street, New York.—B. New York City, 1856. Studied with William Morgan, A. N. A., and J. G. Brown, N. A., 1875-1878. First ex., N. A. D., 1877. Member American Art Union.



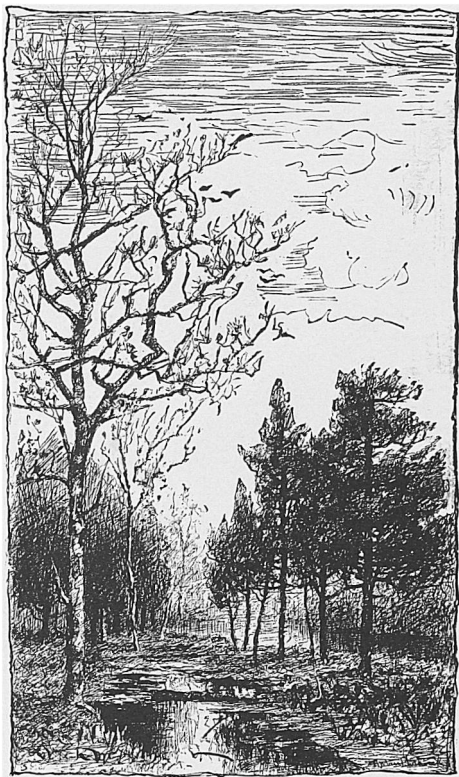
409.—“ THE CHINESE MUST GO.”—A carrying into effect of the dictum of the Pacific coast.

KENYON COX,—145 West Fifty-fifth Street, New York.—B. Warren, Ohio, 1856. First studied Art in Cincinnati, then in Philadelphia, and 1877–1882 in Paris, where pupil of Carolus Duran and J. L. Gérôme. Member Society of American Artists.



198.—A CORNER WINDOW. (13 x 7).—A study of cross-lights coming through the etcher's screen, from behind, and down from above in front.

R. W. VAN BOSKERCK,—58 West Fifty-seventh Street, New York,—B. New Jersey, 1855. Pupil of A. H. Wyant, N. A., and R. Swain Gifford, N. A. First ex., N. A. D., 1880.



62.—AN OCTOBER LANDSCAPE. (38 x 24).—A cedar swamp near Hackensack, in Bergen County, New Jersey. Afternoon of a gray day. Sunlight coming through the mist.

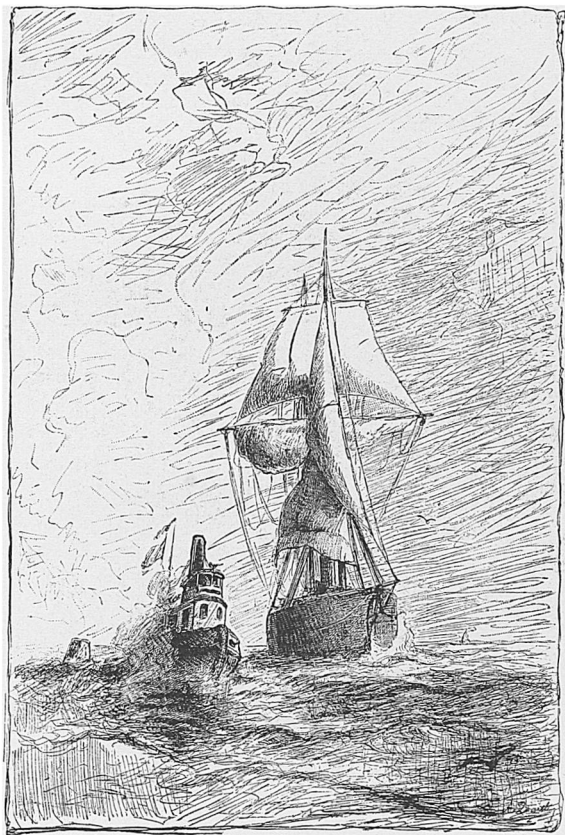


J. W. ALEXANDER,—German Bank Building, Fourteenth Street and Fourth Avenue, New York. Studied in Munich and Paris.



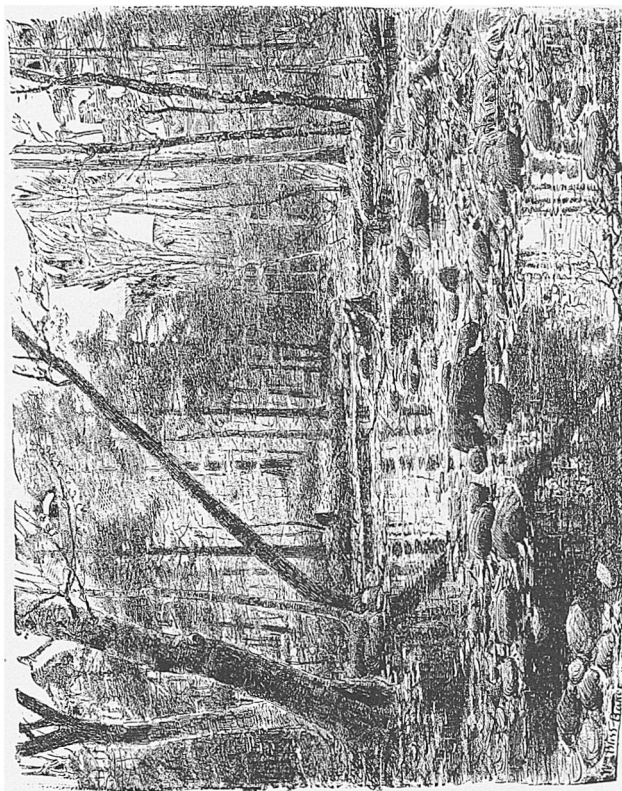
615.—MR. JOSEPH JEFFERSON AS "BOB ACRES."—(80 x 50).—An excellent portrayal by Mr. Alexander of Mr. Jefferson's superb portrayal of "Bob Acres." Figure in blue satin coat with silver buttons, and buff tights.

ARTHUR QUARTLEY, A. N. A.,—58 West Fifty-seventh Street, New York.—B. Paris, 1839. Began his artistic life in 1873, in Baltimore. First ex., N. A. D., 1875; A. N. A., 1879.



374.—DIGNITY AND IMPUDENCE. (40 x 27).—A ship coming up the bay, with sails spread, in stately, majestic manner. A saucy little tug jauntily steams past it.—Effect of a breezy day.

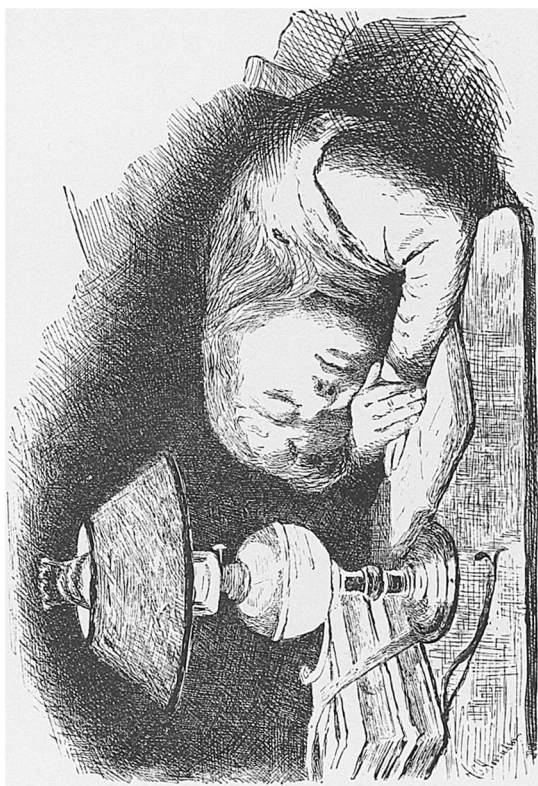
WILLIAM BLISS BAKER,—7 West Fourteenth Street, New York.—B.  
New York. Pupil of N. A. D. First ex., N. A. D., 1879.



*A Woodland Brook—Decline of an Autumn Day. (36 x 46.)*

686.—A WOODLAND BROOK—DECLINE OF AN AUTUMN DAY.—Painted from a picturesque locality in Saratoga County, N. Y. Nearly all the leaves have fallen from the trees, half covering the ground and floating upon the water, held back where caught on the stones. Light comes through the branches overhead, and is reflected from the water with brilliant effect. Cool shadows under the hemlocks at the left.

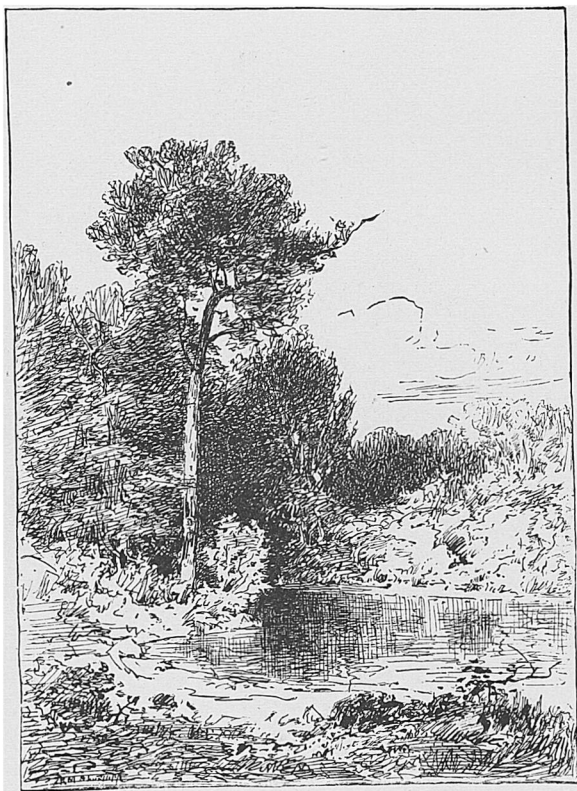
HELEN C. HOVENDEN,—Plymouth Meeting, Montgomery County, Pa.—  
B. Plymouth Meeting. Studied art in Philadelphia and in Paris under  
Tony Robert Fléary.



*Short Days and Long Lessons.*—(20 x 24).

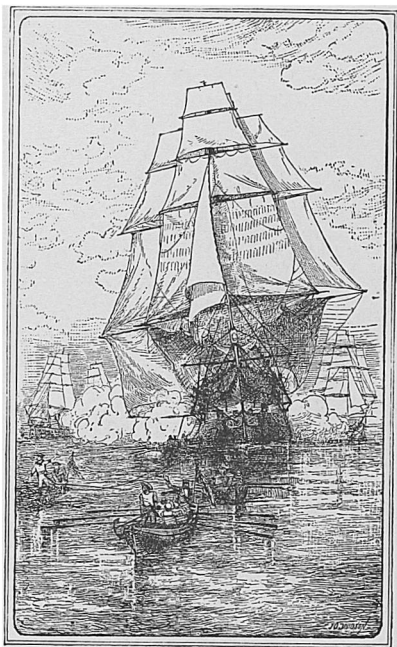
576.—SHORT DAYS AND LONG LESSONS.—A lamplight effect, rich in  
color.

R. M. SHURTLEFF, A. N. A.—58 West Fifty-seventh Street, New York  
—B. New Hampshire. First ex., N. A. D., 1875; A. N. A., 1881.  
Member American Water Color Society and American Art Union.



91.—BY THE STILL WATER. (34 x 24).—An afternoon effect late in the summer, characteristic of the scenery of Berkshire, Massachusetts. The greater portion of the landscape is in the shadow of the clouds, but the sunshine breaks through in places.

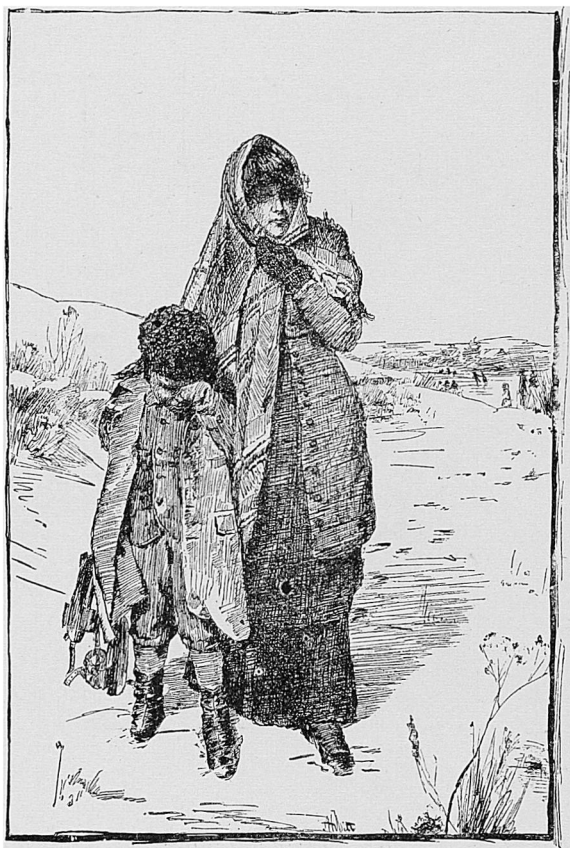
AN O. DAVIDSON,—227 Fulton Street, Brooklyn, N. Y.—B. Cum-  
land, Md., 1853. Pupil of M. F. H. De Haas, N. A., New York. 1870-  
72 made a voyage around the world, painting marine subjects. First  
., N. A. D., 1873. Has devoted considerable attention to illustrating.



453.—THE CONSTITUTION BECALMED AMIDST THE BRITISH FLEET,  
JULY 18, 1812. (60 x 36).

The Constitution was the terror of the British fleet. About July 12, 1812, she started out with the intention of capturing some British merchantmen, but one morning, when the fog lifted, found herself in the midst of the British fleet. The wind falling, she was in great danger of capture, but escaped from her predicament by making a cable of her spare rigging and attaching to it an anchor which was sent ahead in a small boat. The vessel was thus towed out of danger, to the astonishment and chagrin of her pursuers. The scene is off the coast of Maryland, near Sunset.

J. H. WITT,—1151 Broadway, New York.—B. Ohio. Began the  
of art in Cincinnati, O., in 1862. First ex., N. A. D., 1868.



333.—“HOOKEY.” (48 x 30).—A boy who has played truant to enjoy the skating, has been captured, and is being ignominiously taken home. Winter landscape, with river and skaters in the distance.

G. R. DONOHO,—Rue Scribe, 5, Paris.—B. Church Hill, Jefferson Co., Mississippi, 1857. Pupil of R. Swain Gifford. In Europe since 1879. Member American Art Union.



206.—SPRINGTIME. (56 x 40).—A bit of French landscape ; peasant girl gathering primroses.



GEORGINE CAMPBELL.—152 West Fifty-seventh Street, New York.—B. New Orleans, La. Studied first with Bernard, (a pupil of Paul Delaroche) and in Paris with Loquin and Lerasseur for some years; for four years with G. P. A. Healy.



603.—A MANDOLIN GIRL. (60 x 36).—A young Italian girl in characteristic costume; blue dress with red waist, yellow handkerchief about the neck, and a small red cap above the loosened hair.